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ISSUE #27

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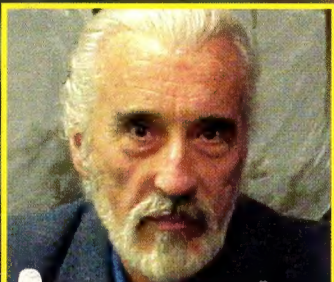
# Modeler's Resource™

"For the Sci-Fi, Fantasy, Vehicular & Figure Model Builder"

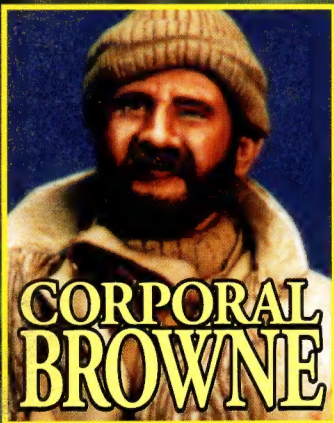
THIS ISSUE!



**XENOMORPH  
AND  
THE HUNTER**



**CHRISTOPHER LEE**  
TALL, DARK & GRUESOME!



**CORPORAL  
BROWNE**



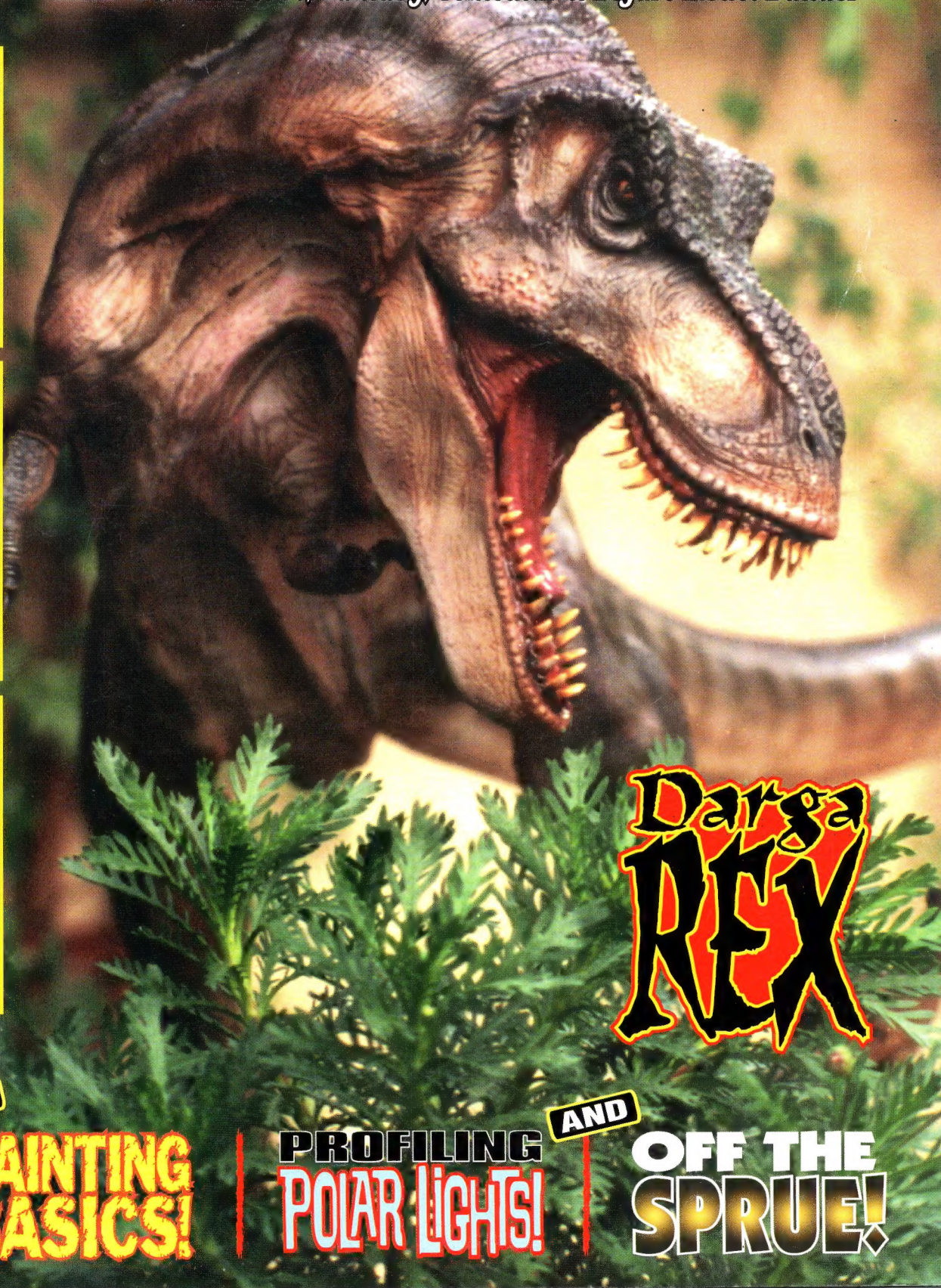
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POLAR LIGHTS!**

AND

**OFF THE  
SPRUE!**



**Darga  
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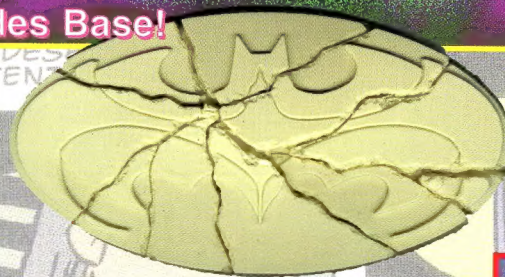
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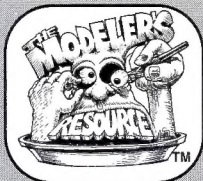
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Gabriel Garcia







Issue #27 - April/May 1999

**Founder & Executive Publisher**  
Fred DeRuvo

**Managing Editor**  
Silvia DeRuvo

**Assistant Editor • Media Liaison**  
Jim Bertges

**Art Director • Creative Designer**  
Bill "The Craftbeast" Craft

**Staff Artists**  
Steve Austin  
Scott Carter

**National Dist. Account Services:**

A & S Publishers Services  
David Abramowitz      Marty Shafkowitz  
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Tel: 914.469.2669      Tel: 215.497.5038  
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**Subscriptions**

Tel: 916.784.9517  
Fax: 916.784.8384 (Credit Card Orders)

**Contributing Writers**

Jim Bertges • Jerry Buchanan  
Bill Craft • Fred DeRuvo • Mike Fredericks  
Andrew Hall • Jeff Halpern • Steve Goodrich  
Cindy Morgan • Jim Pierce • Joe Porter  
Joe Sid • Travis Schewchuck

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**Parent Advisory:** We have chosen to *not* censor parts of a model which only a few may deem objectionable. Parents should take note that some of the material/images in this publication may not be suitable for children. Parental Discretion is Advised. Thank you.

**Our Three-Fold Mission Statement**

**Our Magazine:** Striving to provide you, the hobbyist, with a promptly published, bimonthly magazine that presents the most up-to-date and useful information, for your modeling needs.

**Our Customer Service:** Continuing to offer prompt, personalized attention to our readers, retailers and advertisers.

**Our Products:** Providing, high quality, affordably priced items.

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**THIS ISSUE'S COVER**

**DARGA T-REX!**

Here's the latest coming down the pike from Horizon. Check it out and see what the Craftbeast did to make this kit stand out in a crowd, beginning on page 28.



Kits pictured built/painted by Jerry Buchanan (*Alien & Predator*), Joe Porter (*Corporal Browne*), Bill Craft (*Darga T-Rex*) © 1999 Modeler's Resource. All rights reserved.

**Cover Design/Layout:**

Bill "The Craftbeast" Craft, Craftbeast Designs, © 1999 Modeler's Resource. All rights reserved.

**FEATURES**

**DOWN THE PREHISTORIC TRAIL**

with Mike Fredericks

Mike's off to see the dino-sculpting wizard...Tony McVey.

**POLAR LIGHTS**

by Jim Bertges

This company is skyrocketing to model fame with their kits!

**SHOOTING YOUR MODELS**

with Jim Pierce

Here's a professional to teach photography.

**CRAFTBEAST EXTRA!**

with Bill Craft

Bill's take on the LIS Cyclops with Chariot kit from the folks at Polar Lights

**GARAGE KITS ARE SUCH EASY PREY!**

with Jerry Buchanan

Jerry takes on Xenomorph and Hunter.

**I'LL BE BACK!**

with Fred DeRuvo

A 1:1 scale hollow head of everyone's favorite Terminator.

**BASICS OF FIGURE CONVERTING**

with Joe Porter

Joe takes a stock figure and creates a masterpiece!

**CHRISTOPHER LEE AT CREATURE FEATURES**

with Jim Bertges

The venerable Leading Man of Horror stopped in for a bite!

**OFF THE SPRUE**

with Jeff Halpern

Join Jeff and his inaugural column with Armageddon!

**ACROSS THE POND**

with Andrew "Mad Dog" Hall

Andrew's got some nice color coverage this outing.

**IN THE ARENA**

with Steve Goodrich

Steve's back with a number of kits that may peak your interest.



## You Don't Need to be a Modeling God...

**J**ust in case you were wondering, I thought I'd clear this up--those of us who write for *Modeler's Resource* are not "Modeling Gods". Nope, just because we build models and take pictures and write articles about it for this fabulous publication doesn't mean that we have any more skills or talents than anyone else. Anything we can do, you can do, too. And maybe you can do it better. Our job here is to expose you to new techniques and ideas in modeling. We want to show you new products and kits and help you make an informed decision when spending your hard earned money for kits and supplies.

I've seen people flipping through this and other magazines and saying, "I wish I could paint like that." Well, the secret is, it's not that hard. There are a few things that may give those of us who write for magazines a bit of an advantage. They're not special tools or materials and they are easy to get if you want them. If you're ready, I'll give you the real low down.

First up is *experience*. I know it sounds stupid, but it's true. Many of us have been building and painting models for years. Some of us have been building since the dim early years of the plastic age, although we don't readily admit to this. The more you build and paint, the better you get. You become comfortable with painting and building techniques and find out what works best for you. Several of our writers have built kits professionally for shops and other people, this gives them even more experience (often building the same kit over and over again). As you can imagine, this is an easy item to attain, just start building stuff and keep building. You'll see yourself improve and grow as a modeler.

Next we have *research*. You are participating in that practice right now. Holding this magazine in your hands and reading our articles is essential in building your skills. Within the pages of this and other publications you will be introduced to methods, tips and tricks that we have been using for years. If one technique doesn't give you the results you want, there's bound to be something else detailed elsewhere that will. Research into 'how to build' is almost as good as experience because it gives the reader the benefit of the writer's years of experience in a few minutes. It also helps to do a bit of research on the subject you're working on which will improve your accuracy. I know this part sounds like school or something, but at least it's fun stuff.

Then comes *experimentation*. Once you've learned something new, try it out. There are always new products popping up that will enhance your modeling. If you read about a painting technique you've never tried before, take a shot. It may not work perfectly at first, but the more you do it the better you'll get. Try new putties, new paints and new tools. If you can't find something that suits your needs, make up your own. That's how all those other techniques happened, somebody had to try it first. Once you've developed an incredible new method of doing something, write an article for *Modeler's Resource* and share it with your modeling buddies. That's what we do.

Finally comes the one thing that gives our writers an advantage that our readers may not have: *we get some free stuff*. Often kit produc-



Maybe not modeling gods, but definitely three "stalwarts" of *Modeler's Resource*: Our U.K. correspondent and publisher of his own modeling magazine, **DRONE**, Andrew "Mad Dog" Hall; Art Director, Bill Craft and Assistant Editor/Media Liaison, Jim Bertges in front of Burbank, CA's Creature Features on a recent outing.

ers or other model-related companies will send the magazine kits or supplies for review and for use in articles. This gives our writers the freedom to try out new stuff on these kits without worrying about how much they cost. It also means that our writers will sometimes be building kits that they wouldn't normally buy for themselves. This translates into an advantage for both the reader and the companies. The reader learns how well or poorly a kit is made, how well certain products work and advanced information on the tricky parts of a specific kit before he even buys it. The companies gain exposure for their products and themselves by giving the readers an opportunity to familiarize themselves with their new stuff. It's good for everybody and allows us to provide our readers with important information.

So, there you are. As you flip through this issue and check out all the cool build-ups and articles, don't think you'll never be able to attain that level of skill. One of the main reasons *Modeler's Resource* exists is to give you the knowledge and experience to reach any level you want to in your modeling skills. Those of us who write for the magazine do so because it's something we enjoy, not because we want to show off our work. We're here to help you. We think of ourselves as a bunch of regular modelers who want to share what we do and what we know with you, our reader. Think of us as your modeling buddies who come around to your house every other month and talk model stuff and never go into your refrigerator or use your bathroom. Enjoy this issue and we'll see you in two months.

Stay Happy,

Jim Bertges • Assistant Editor-Media Liaison

Here's a note from Tom Gilliland. (We had already gone to press when we received it last issue or it would have been in #26):

*"So long gang. The time has come for me to shake up my established routine and give some new voice a chance to pass on their modeling insights. I hope that the articles I have written have benefitted or at least entertained you over the years. I have seen Modeler's Resource flourish from a labor of love newsletter to an informative and invaluable source of modeling mayhem. I am proud to have been a part of this growth and I am confident that it will continue to sail into prosperous waters without me. Thank you very much for your letters of praise and for the opportunity to inspire your model making."*

----Thomas Gilliland

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## Surfin' the 'Net?

<http://www.modelersresource.com>

## Article Submissions

We offer payment for any article we publish. Write for complete details (include SASE) or check out our Internet page for all the information.

## Kits Sent for Review

Sample kits for review are welcome and appreciated. We would prefer to utilize each kit received to its fullest potential. With this in mind, whenever possible, it is our desire to use sample kits as centerpieces in detailed 'how-to' articles, as opposed to doing a simple review.

Please submit sample kits to: **Modeler's Resource, Review Samples, 4120 Douglas Blvd, #306-292, Granite Bay, CA 95746-5936.**

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## "Best of" Issue

Our "Best of" issue is in the works. We will keep you posted on its progress.

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### "Congratulations on #25"

Dear Fred DeRuvo,

Congratulations on your 25th issue. Every issue is an improvement on the last. I don't understand how you do it. I have been with you since issue 11, give or take an issue. It hasn't always been easy to find MR on a consistent basis at the magazine stands I frequent, and because of this I was very glad to read about your increased circulation. Usually, I've only been able to find MR at one particular Tower Records or Bookstar in Phoenix, AZ even though there are about three and five of each in this area. Maybe now we'll be able to pick up MR at magazine racks in typical retail grocery or drug store chains. The current issue (#31) of *Sci-Fi & Fantasy Models* has started to appear in them in this area. I'd like to wish you and your peer publication all the best of success.

Like you and your wife, my wife and I are publishing partners. Although ours is a real estate publication now in it's eighth year and not a labor of love like MR, but our livelihood. I hope you won't think me presumptuous for commenting on your editorial about not quitting your day job to publish MR full-time. And I don't mean to encourage OR discourage you with these thoughts about it. Because of personal experiences and those of friends, I am familiar with losing one's passion for what one loves when it becomes strictly a business endeavor. When one is constantly concerned with "the bottom line." And yet, I also know of people who have been very successful going that route, and make their "day to day living" doing what they love and have never lost their passion for it. I think, and I know it doesn't sound very businesslike, but their secret is to never let "the bottom line" become the bottom line. For them, their success is attributed to the fact that their bottom line is their love, their passion. I for one can't argue with such success. To be honest, as I read what I have written, I must confess that I would probably give anything to be in such a position as yours. In so far as your publishing opportunity is concerned that is. Forgive me if I have been too presumptuous with my comments.

On a final and much more personal note, please accept my condolences to you and your family on the loss of your father. Along with your editorial commentary, it was your dedication to him and, coincidentally, my mother's passing on the same day that compelled me to write. You have my deepest sympathy and heartfelt regards.

Sincerely, Jon Ashley (e-mail)

Dear Jon,

I can guarantee that you'll see us in more stores. Thanks for shar-

ing your views about your own business venture with your wife. Our thoughts are with you in your loss as well.

### "From Wayne the Dane"

Dear TMR,

Just a note of thanx for your terrific publication. I love the comprehensive way that you cover not just garage kits, but also vehicular and especially military subjects. This cross pollination of info is great for the entire modeling hobby! I need to announce that VIDEO MAGAZINE, my VHS, 2hr, publication for figure kits and statues, is now in a totally new format with a new name too! FIGUREMAGIC, Statue & Model Magazine will be bringing hobbyists terrific full color and sound of statues and models. Also for folks who want to contact me about sculpting, modeling instruction or the latest kits from my brain cells CONTACT: Wayne THE DANE Hansen, 415 Julian Woods Lane, Julian, PA 16844 or call: PH/FAX: 814-355-2542 or E-Mail: figuredane@aol.com

### "Struck a Chord"

Fred:

Congrats on your 25th issue! Your cover illustrates how *Modeler's Resource* has acquired added quality and sophistication since those first germinal issues.

Jim Bertges' complaint about garage kit sizes sure struck a responsive chord in me.

I'm a military modeler who likes building dioramas, and I'm spoiled rotten by the availability of kit accessories and after-market products in 1/35th and 120mm scales. Now that the garage kit 'bug' has bitten me, I'm stymied by the resources needed (space, time, materials, and, of course, money) to create even a simple multi-figure vignette in 1/12th, 1/8th or 1/6th scale. I don't mind the occasional stand-alone figure, but it's a daunting prospect to model any kind of a dio scene in these gargantuan scales.

I'd like to second Jim's motion: I hope a manufacturer considers releasing a couple classic monster kit releases (like the Gillman, for example) in the 80mm, 90mm or 120mm scales. These are scales which already feature excellently detailed resin kits for military subjects, and which offer reasonably priced accessory kits as well. If you were to standardize a line of horror/sci-fi accessories (bats, snakes, tombstones, weapons, etc.) to say, 120mm, a modeler could adapt a lot of the Verlinden line of 120mm accessories to his selected subject. I would also hazard to predict that you'd pump a little more variety into model displays and contests, complementing the more numerous out of the box entries.

I was happy to see new columns/articles/buildups by Joe Porter, Mike Morgan, and Scott Carter, in addition to your other outstanding contributors. I certainly look forward to see more of their work in future issues.

On a closing note, my condolences to you and your family on the recent death of your father.

Greg Pierce (e-mail)

Dear Greg,

I couldn't agree with you more about the scales of things in the industry. I think GEOMETRIC has really struck on a great idea with their most recent small scale figures. Maybe we'll see more companies producing smaller kits and smaller accessories. I've often looked through a VLS catalog to see things that would be really cool for some dioramas only to realize that they're just too small to go with most of the figures I have. With the way things are going in the industry, things could definitely change though. I've long heard the complaint from folks that they ran out of room a long time ago, yet people still keep producing gargantuan-sized kits with gargantuan-sized price tags. Maybe smaller is better in more ways than one.

### "This Just In"

Fred and Silvia,

A new store (Hastings) opened up in our town (Ft. Wayne, Indiana) and they are carrying *Modeler's Resource*! Now I can go there and have a cup of Java and flip through every new issue, then put it back on the shelf and grab a minty new one to take home!

Our company's motto is "Making the Best even Better!" I didn't know you worked here too! Each and every issue is getting better, keep at it!

Thanks, Andy Garringer (e-mail)

Dear Andy,

We're certainly trying to improve with each issue. With the writers we have, it's hard not to, because they keep coming up with innovative ideas to write about.

### "Very Special Place"

Dear Fred & Silvia;

Just wanted to drop you a line and let you know that I think you have one of the best all around hobby magazines I have yet seen. You probably don't remember me but we met briefly last summer at the IPMS Nationals in Santa Clara. I was helping my friend from Pensacola who was a vendor at the contest. I bought the last "Sitting Pretty" kit that you had with you at the show. I want Silvia to know how gracious I thought she was to sell it to me and autograph it as well. It has a very special place in my collection.



Another reason I am writing to you is because there seem to be a number of kit manufacturers out there who for reasons of their own don't seem to care about the people who buy their product. Consequently, people write to magazines like yours complaining about them. It has been my good fortune lately to have dealings with a gentleman who I think deserves a good deal of praise. His name is John from X-O Facto. I recently bought two of his kits (several months apart) and I was amazed at the speed with which I received them and the quality of the castings. While talking to him on the phone he was very courteous and answered all my questions; in short a very nice person to do business with.

I am looking forward to seeing you guys and hopefully everyone else at WonderFest this next year...and again it was a pleasure for me to see you last summer.

Till next time....Edward (e-mail)

Dear Edward,

Thanks so much for writing. We enjoyed meeting you.

### "Where Can I Get Generic Man?"

Dear Fred,

First of all, keep up the good work with the magazine. I've just returned to the states after several years of living overseas and your informative articles, have reignited my long dormant interest in figure modeling.

I'm writing about issue #24. In your coverage of the Fantasimonium '98 show on page 42, there is a picture of kits by Neo Modeltech, I believe called Generic Man kits. Do you have any product information or an address and phone number where they can be reached? Any info would be greatly appreciated! Thanks for your help.

David Bennett (e-mail)

Dear David,

You can contact these folks at: 7033 Canoga Ave, Unit 3, Canoga Park, CA 91303 Tel/Fax: 818.347.4818 E-mail: neomodeltech@rocketmail.com.



# CHILLER

with Jerry Buchanan



Another chiller has come and gone and I would have to say that this was my best one yet. Mainly because I made some money by selling all of my kits in the first two days of the show, but I won't talk about that. Did I mention that my kit is called Dominique? Seriously though, I think Chiller keeps getting better and better. Kevin Clement and his staff never cease to amaze me. They go to great lengths to make sure you are well taken care of and have a good time.

Friday night was a blur as I browsed through all the newest merchandise. The Godzilla/King Ghidora kit stands out in my mind as well as Cellar Cast's Leather kit. Icon's life-size terminator also comes to mind and quickly disappears when I think of the price tag! Our table was right across the way from it and the Lost In Space Robot! Diceman Productions had a whole slew of kits up for grabs! Janus had a couple of cool busts. There was way too much stuff at this show to mention in this small space.

I got to meet Veronica Cartwright (Lambert from Alien) and ask her if she wore boots or tennis shoes in the movie (Alien fans will get it). I wonder how many times she has been asked this question? We got to drink some really nasty beer at the Halloween costume party and laugh at Lou Ferigno. I think Steve could have taken him (NOT!)! We even had a Chiller wedding when Jeff Pitarelli decided to tie the knot!

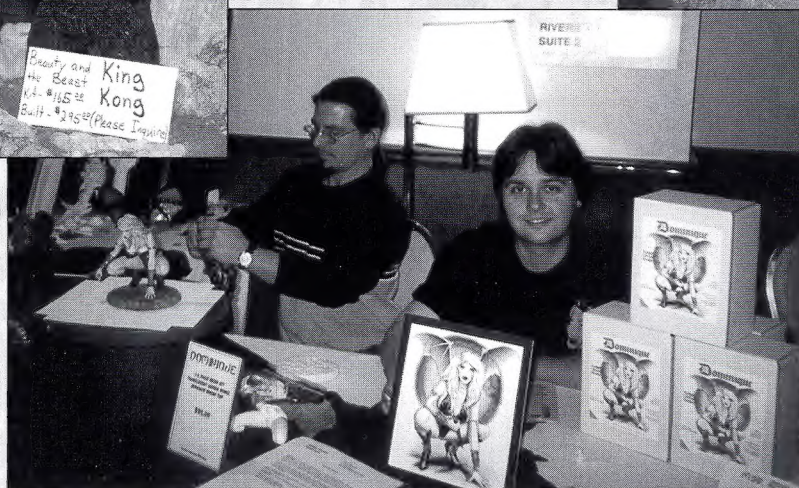
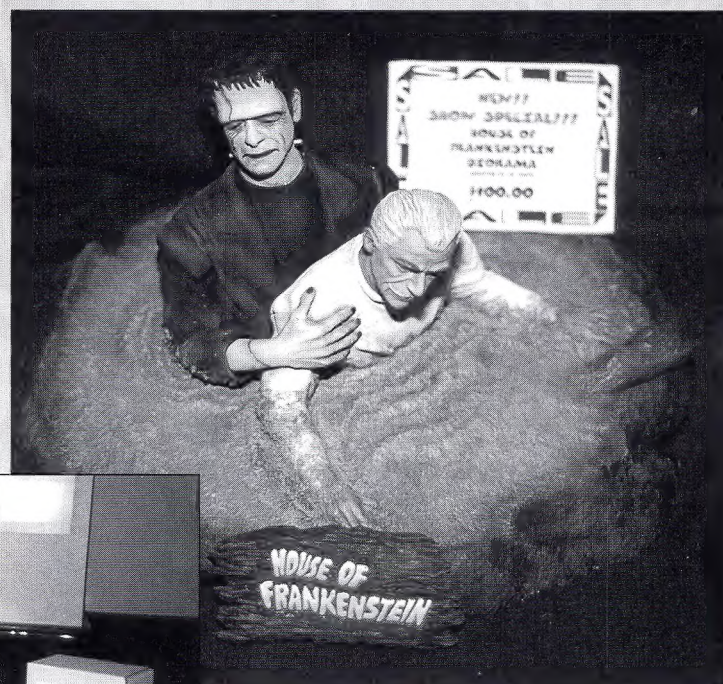
Enough gushing. If this show was bad, I'd tell you. The cool thing is that it is going to get even better! Can that be possible? Why yes it can! It seems that Chiller has outgrown the hotel with two elevators and is moving to the Meadowlands Sheraton which promises more parking space and more vendor space. If you need info, you can find out everything online at [www.chillerttheatre.com](http://www.chillerttheatre.com) or by calling 201. 896-0500 (MR)







From busts to dragons to vampires to Fred Sanford! All were on display at Chiller. Don't miss the next show!



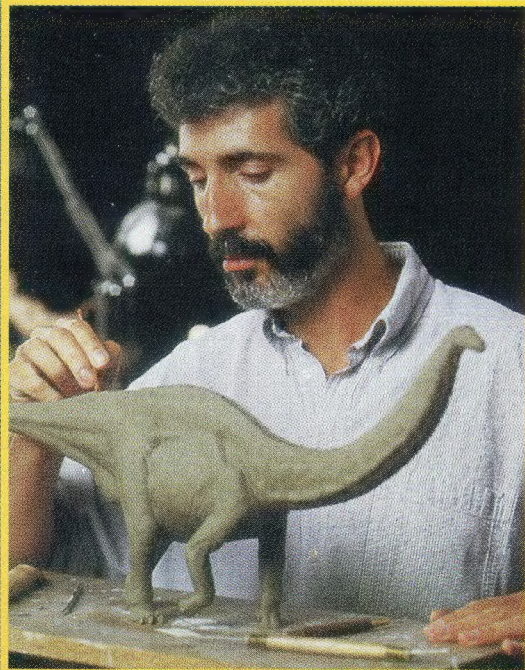
Left: The author and a friend selling Dominique and other kits at Chiller!



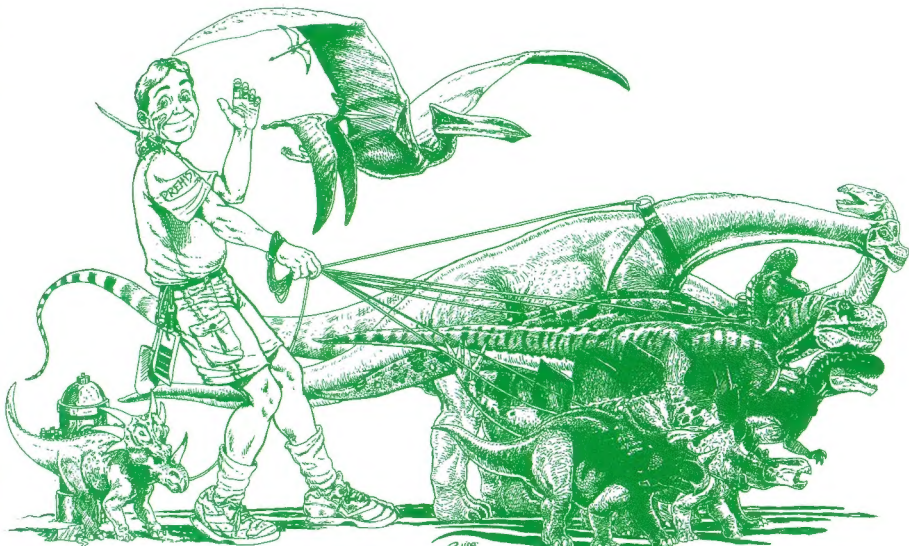
# DOWN THE PREHISTORIC TRAIL

the latest dino-related models, reviews and news with Mike Fredericks of The Prehistoric Times

## Artist Profile: Tony McVey



ID Monster from Forbidden Planet



AS PER TWO BOOKS, WHICH NO DINO-FAN SHOULD GO WITHOUT, DAVID PETERS' 'GALLERY OF DINOSAURS' & J. SIBBICKS' 'ILLUSTRATED ENCYCLOPEDIA OF PYROSAURS'

It has been my great pleasure to be acquainted with a very talented man for the past few years who undoubtedly is one of the premiere sculptors on the planet. Tony McVey, who runs his Menagerie Productions Company out of a studio/warehouse in the Mission district of beautiful San Francisco has been admired for his model kit and sculptural creations by many of you as well and it is always a joy to speak with him as I did for the following interview.

His knowledge of anatomy, his subtle sculpting style, and great imagination make him a fine talent whose work always pleases the eyes. Born and raised in England, Tony speaks in a quiet tone with a firmly established English accent. His studio which I have had the pleasure of visiting a couple of times is a house of wonders with three dimensional works of art stored on numerous shelves and center-staged on work tables. Having a working history with museums and Hollywood, there seems to be nothing Tony can't accomplish or create. He prefers creations from his own imagination, however, with the hint of an ever present salute to the creatures and characters that impressed him throughout his life.

With as many model reviews as I do, it would be unfair and unwise of me to say that Tony McVey is my all time favorite sculptor, so let me merely say (in the manner of the famous British understatement) that he would have no trouble making my top ten list.

**MR: Can you tell me about some of the sculpting work you did in England before you came to America? How did you come to the U.S. and when?**

TM: Well, I spent about 4 years in the modelmaking and taxidermy studios of the Natural History Museum in London, or, to give its formal title, The British Museum: Natural History. There were 8 of us on the team, 6 sculptors and 2 taxidermists, although sometimes we'd have additional help through personnel from European or Asian museums on educational sabbati-

cal.

Our team was charged with handling all gallery displays for the museum. We'd work directly with the exhibit designer and museum scientific staff to ensure the accuracy of the display models. As for subject matter, anything connected with zoology or natural history was likely. For instance, we did models of insects (usually several times life-size), flowers, molecular models and anatomical cross sections. We did, as examples, a cross section of a sperm whale's head, a bird's shoulder joint and even a life size giant squid. We always had access to the museum library and a scientist would generally be available to check the work for accuracy. Plus, we were given ample time to complete the job, something that didn't happen too frequently when I started working in films and TV commercials. As I recall, the first real movie work I did was for Ray Harryhausen's "Sinbad and the Eye of the Tiger", I sculpted the baboon and a giant walrus for him and he had them molded at either Elstree or Shepperton Studios and handled the foam casting himself, I think. I left the museum to work briefly on the first "Superman" movie at Pinewood Studios, followed with model work for various TV ads and then landed 12 months on "The Dark Crystal" for Jim Henson's company. I heard from one of the storyboard artists on "Crystal" that Rob Bottin was looking for people to staff an effects facility he was setting up in L.A. for the John Carpenter remake of "The Thing from Another World" so I flew over with a friend, an American sculptor and puppeteer who was also working on the Henson movie, and we interviewed with Rob and some other folks in Hollywood. Then we drove up to Marin County to see Phil Tippet. Anyway, to cut a long story short, we were hired by ILM to work on "Return of the Jedi" in July of '81, and that's how I came to be in the U.S.

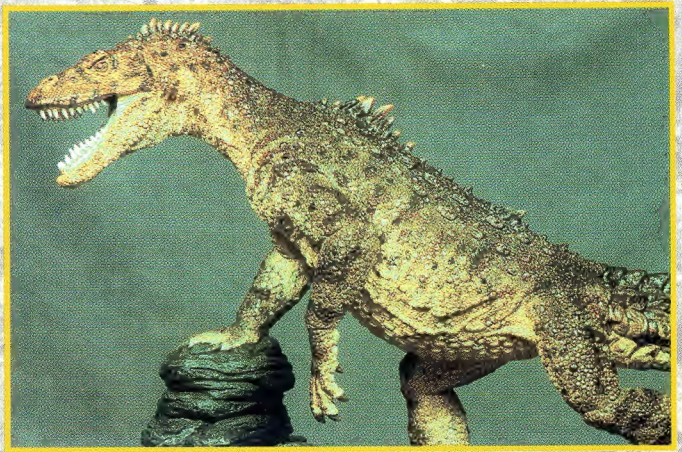
**MR: How did you get the job of sculpting for "Eye of the Tiger"? Did you meet Ray and he liked your work? Doesn't he usually sculpt his own figures?**



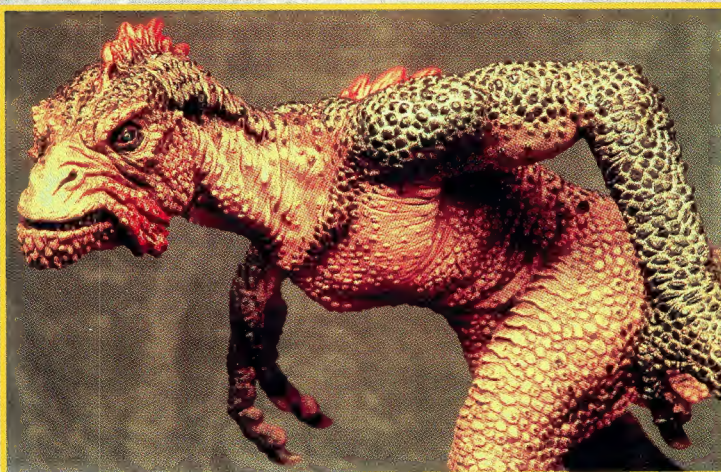
TM: Ray had been one of my idols since first viewing "Seventh Voyage of Sinbad" at the age of 9. When I got the sculpting assignment for "Eye of the Tiger" I had been an avid follower of his career. In the periods between his film work Ray would occasionally do public appearances, giving informal 'lectures' on his career and his craft and usually displaying a small number of his animation models and concept drawings. Anyway, he was slated to appear at a venue in my hometown of Southampton, so I called him up a few weeks prior to his speaking date. I introduced myself and offered to show him some of my model work, obviously hoping to get some work on his next film. We met very briefly after the show and he suggested I come up to his house in London the next weekend, and bring some of my work with me. So I did, and that's how I got the sculpting assignment in "Eye". Now I can't be certain of this but I don't believe Ray had much time to sculpt the character models for his films. I think he usually farmed them out to studio sculptors and, occasionally, to freelancers like me. Ditto for the moldmaking, but I recall being in a room in his house that contained a drill press and some other metal-working equipment, so I assumed he built his armatures there.

**MR: Did you grow up in a creative family? I mean, were your parents, bro, sis, others, artistic? What training did you have or who did you work under that taught you or influenced you greatly?**

TM: You know, I've often thought about this. If I'd had creative parents or relatives it might explain where I get my abilities from. But the truth is, I don't know of anyone in my family who is even remotely artistic, so I don't know where I get it from. As for my early influences, well...when I was a kid I used to collect comics from publishers like Dell, Gold Key, D.C. and Marvel. I had a little select group of favorite comic artists like Russ Manning (Tarzan, Magnus, Robot Fighter), Alex Raymond (Flash Gordon), Steve Ditko and Jack Kirby (various Marvel characters). Also, there were comic series which, if I ever encountered them in stores, I would usually buy primarily for the artwork. These would include "Turok Son of Stone", "Kona Monarch of Monster Isle", and would always feature eye catching and sometimes lurid full color covers. The stories would involve humans and dinosaurs in conflict in some strange, primeval settings. As I recall, some of the dinosaurs looked fairly 'loose' as far as accuracy goes, but it didn't matter because the dinosaurs were fascinating. There are also a number of illustrators whose work I've admired, such as J. Allen St. John (whose art was used to illustrate many of Edgar Rice Burroughs' "John Carter on Mars" books), Wayne Barlowe, Richard Corben, James Bama, Zdenek Burian, Frank Frazetta and Charles Knight. As for training, I think I'm pretty much self-taught, but of course you do learn something new on almost every project you do, whether it's a new molding or casting material or an untried technique for sculpting skin details. For instance, I'd never used texture



Sea Monster kit loosely based on  
"Beast From 20,000 Fathoms" (Discontinued)



Above: The Ymir Kit soon to be replaced by a 2nd version in early 1999.

Right: Bust Adapted from 1/5 scale T-rex originally made for Saurian. Now exclusively available through McVey.



pads extensively until I started work on "Jedi", but I've used them ever since in addition to other standard tricks I learned years ago. As for people who have influenced my choice of career, without a doubt they would include Willis O'Brien, Jim Danforth, David Allen, Phil Tippett and Arthur Hayward.

**MR: What sculptures for film work have you done in the U.S?**

TM: OK, let's see. Starting with "Jedi", various and sundry background aliens in Jabba's sailbarge sequence including the singer Sy Snootles, the pig guards (bodies only), a variety of aliens I can't remember the names of, and Jabba's parrot-monkey hybrid pet, Salacious Crumb. I sculpted the master gremlin figure and various Mogwai facial expressions for the first "Gremlins" movie, spent a couple years doing effects for TV ads and, most recently, helped out with character design and maquette sculpting for the new "Star Wars" movie due out in May '99.

**MR: How do you work, that is, what usually inspires you for a new sculpture (besides a commissioned work) and what materials, tools do you use to create that sculpture?**

TM: For the figure kits, inspiration sometimes comes from looking at a well known fantasy character and asking myself if there's some way to put a new twist on it, a reinterpretation of its character or appearance, in an effort to present it from a novel perspective. It's challenging to take a character like the Ymir or the Id Monster and redesign it but still retain enough of its original look so it remains recognizable. Sometimes I'm successful and other times I miss the mark. I try to use subjects that I have some knowledge of, such as dinosaurs, movie monsters or mythical characters. I'd actually like to do more creatures from myth and legend, but the collectors interest in these characters seems to be fairly limited, so I don't think they would sell very well.

The kits are usually sculpted in oil clay (if over 12" in height) or a Sculpey / Pro-mat mix to allow for the separation and heat curing of limbs and so on. The removal of arms, tails and lower jaws can make for easier molding. I nearly always sculpt the busts in a sulfur-free oil clay because it's cheaper than Sculpey and it accepts impression from texture pads more readily. Super Sculpey and Pro-mat are more resistant materials. Also, the oil clay is grey-green in color making it easier to 'read' details than would be true for a light colored clay like Sculpey.

**MR: What can you tell me about your methods of sculpting? Any secrets? Ha!**

TM: No secrets, just the usual process of constructing a stable armature, meaning one that doesn't wobble every time you apply clay to it. It's very distracting to deal with a wobbly armature, especially when I should be focused on things like anatomy, or trying to capture a convincing character. For that reason, I sometimes use 1/8" steel piano wire for the leg 'bones' in my figures. The molds are made of RTV silicone and the master castings are poured in urethane resin, sent to Mike Evans at Alchemy Works where a final set of RTV production molds are made. Then Mike

pressure casts the resin to get those flawless castings he's famous for. So, it's essentially the same process everyone uses.

**MR: Having been to your studio, I know you have a large library of dinosaur reference books and many dinosaur sculptures on shelves. Would you say they were your favorite subject and why don't you do more of them? (admittedly, you've done quite a few but never enough for us fans!)**

TM: Well, even though I enjoy sculpting them and they've been a major interest of mine for many years, from my experience, the market for dino sculptures is too small, at least at the prices I need to charge to make it viable. Also, most folks seem to be happy with the mass produced, injection molded dinosaur models produced by Safari or Bataat, and I'm just not able to compete on that level, nor would I want to. The truth is, the fantasy model kits are much more successful for me, so that's the area I'm concentrating on for now.

**MR: Have you worked with any scientists since the British Museum in creating your dinosaurs or did you learn enough about anatomy in general and dinos specifically to do them from memory (perhaps with a little help from your reference library?)**

TM: If I'm sculpting a dinosaur I rely on photographs or diagrams of dino skeletons from books in my personal collection, combined with my knowledge of anatomy. That knowledge, by the way, is sometimes augmented by reference books on animal anatomy by Knight, Ellenberger or Thompson. Frankly, I tend to rely more on my own resources when I'm sculpting an extinct animal, especially dinosaurs. These animals have no modern analogs and comparisons with large mammalian herbivores are, in my opinion, invalid. We're talking about multi-ton reptilian herbivores and carnivores whose world was undoubtedly radically different from ours, to the point of them being almost alien life-forms. When you consider the limited nature of the fossil record, coupled with the fragmentary remains of many dinosaur types, you realize what an enormous obstacle scientists must face in trying to learn about them. This also explains the absence of consensus in the scientific community regarding the living appearance of Mesozoic animals; everyone has opinions of course, but it finally filters down to the decisions of the artist.

**MR: I readily agree. How have you seen the garage kit industry change since you've been involved and where do you see it going in the future?**

TM: Well, it's a buyer's market now. There's an enormous number of kits currently available so collectors can be much more selective in what they choose to buy. Retailers are placing smaller orders now as compared with just 2-3 years ago and that tells me that the kit producers have to try just a bit harder to design and create a more unique and eye-catching product. And that seems to be happening. The long-term effect will be an overall improvement in quality.

**MR: Anything to say on the "high" price of sculptures and kits?**

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**You apparently have a clientele that will support some of your more expensive pieces like your recent Godzilla. (any chance of that being released as a kit?). Are garage kits/sculptures priced where they should be right now?**

TM: Some collectors will, as always, find these kits too expensive, but I feel that opinion springs from a lack of understanding of what is involved in producing a kit. Factors like design and sculpting (a process that can take weeks and sometimes months), molding, casting, advertising, shipping, insurance and sometimes, in the case of copyrighted characters, the negotiation of a license fee. Every one of these steps has costs, with no guarantee that the kit will be successful. So it's really a gamble and kitmakers have to cover their costs and structure their wholesale and retail prices to assure a profit and a living, because breaking even is not an option. If you sell 100 resin kits of one character you can count that kit as a success.

Vinyl kits require a series of metal molds that can cost several thousand dollars, depending on their complexity, and those molds will allow the production of thousands of kits at a price usually much lower than a comparable resin kit. However, you need to advertise your product heavily in order to reach the widest possible audience to ensure good sales. The design and printing of those ads costs money and, as is usually the case with any business venture involving the arts, there's no assurance of success because finally it comes down to a customer deciding on whether or not he or she likes the look of your product enough to spend their hard-earned cash. That's a totally subjective decision and the kit maker really has very little control over it.

The market for high end, limited run sculptures is fairly small, especially for dinosaur subjects. I seem to have a small, dedicated group of collectors who are occasionally willing to buy my more highly priced works, although that willingness seems to fluctuate with the state of the economy. As far as the new Godzilla, there's a chance it will be released in kit form sometime in '99, but I still need to figure out the logistics of it.

**MR: Finally, what are some of your recent creations both for sale to the public and for films? What can we expect to see from you soon and in the future?**

TM: Well, I just released my version of the Id Monster from "Forbidden Planet", a movie I've always enjoyed. It might be too esoteric to be a big seller, but it's doing OK so far. Next up is my resin version of Mighty Joe Young. This kit is a little smaller than my other figures, but it's a fairly dynamic two figure sculpt, with Joe trying to wrestle a lion from his back. I've tried to be faithful to the look of Marcel Delgado's animation models so it's not exactly an accurate model of a real gorilla, but Joe had a certain kind of chubby grandeur that I have always found appealing, and I've tried to capture that. I have an idea for another interpretation of the Ymir, but a more humanoid version this time, and maybe some Jurassic dinosaur kits and a few extinct mammals, a subject I've been considering for some time now. There's also some potential work for the Franklin Mint and the likelihood I'll be doing some

design and maquette work on the second of the new "Star Wars" movies, similar to what I did for the first one. Plus, Daniel Fay and I are talking about doing a vinyl kit of Lugosi's "Dracula" as a companion to my Karloff kit based on the "Simple Pleasure" sculpt of a few years ago. There may be more vinyl kits in the future, depending on the reaction to the current ones. Beyond that, I don't have firm plans but I expect I'll think of something.

For a review to accompany his interview, Tony sent along a copy of his latest resin kit cast by Mike Evan's Alchemy Works. Based upon the 1956 classic, "Forbidden Planet" The Id Monster is Tony's interpretation of this Sci-Fi creature that was all but invisible in the movie. As you will recall, Leslie Nielson's crew land on the planet Altair Four where they meet Walter Pigeon and Anne Francis' characters (along with Robbie the robot). Highly intelligent, eloquent and mild-mannered Walter Pigeon's alter ego is his subconscious Id which personifies itself into the form of a large and invisible monster attacking Nielson and company. Only the ship's force field can keep it at bay.

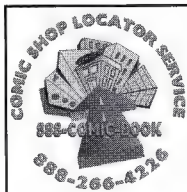
MGM used cartoon animators from Disney to show the Id in "Forbidden Planet". Even then, the image was only of the contours of its shape seen as the force beams wrapped around it. Consequently, Tony had plenty of room for artistic license in his interpretation. He took full advantage of that and came up with one ugly monster (just as he planned). None of us would like for our deepest, subconscious thoughts (or Id) to be revealed. That could get pretty ugly and that is exactly what Tony is portraying.

This unbelievably detailed sculpture (just what you would expect from Tony McVey) comes in 1/24 scale in four parts rising about 9 inches high on its base. It walks bi-pedally with a very bird-like or dinosaur-like gait. Skin surface detail, muscles, scales and fur are all incredibly realistic and positively beautiful in their ugliness. Price is \$135 + \$6 postage (Calif residents add state tax) to: **Menagerie Productions 535 Alabama St. San Francisco, Ca. 94110. Tel: 415.861.2570.** (MR)

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# Reviving the **AURORA** Tradition and More

by Jim Bertges



**T**hey may not have planned it that way, but, like many companies, Playing Mantis was founded on a dream. However, unlike most other companies that dream wasn't the company founder's typical dream of success. It was instead a literal dream shared by collectors everywhere. Let's see if this sounds familiar—you're asleep (you've got to be asleep to dream) and you're dreaming. In your dream you enter a store. It can be any store, a market, flower shop, drug store...anything. As you walk the aisles of the store you come across a stack of boxes. The boxes are narrow with deep blue side panels and a familiar looking oval logo. The box art shows you visions of monsters, haunted houses and space families battling monsters for their lives. You realize these are highly collectible, expensive Aurora model kits that you either had when you were a kid or wanted since you were a kid. You know (because in dreams you just know things) that these treasures are priced so low that you can afford to buy them all. You wonder, just for a moment, should you say something to the store owner about the treasure trove he has? Maybe you'll tell him after you've bought what you want. As you carry an armload of these boxes of precious plastic to the counter, beaming with your good fortune...you wake up. Suddenly you're depressed because all the model kits have evaporated with your dream. That, or variations of it, is the collector's dream. And that is a dream that the folks at Playing Mantis and their Polar Lights division have made come true for thousands of modeling enthusiasts around the world.

Whether or not it was the intention of Playing Mantis to literally make a dream into reality is beside the point. The fact remains that by re-issuing many of those lost and highly coveted model kits they have given many of us back a bit of our past. However,

Playing Mantis wasn't always a model and toy related company. Founded by Thomas Lowe in 1987 under the name Safe Care Products, their line of products included many safety products such as Kid Pruf child safety products and the Homework First video game lock (which was probably quite unpopular among the Nintendo jockeys). Then in 1992 when Lowe was looking for a product that would enhance the company's future growth, he began considering nostalgia related items. A trademark search of toys that Lowe had enjoyed in his childhood revealed that the Johnny Lightning trademark had been abandoned when Topper Toys went out of business. He was granted the Johnny Lightning trademark and a year later, Johnny Lightning die cast cars were back on toy shelves across the country, the company name changed to Playing Mantis and from there collectors' dreams began coming true with regularity.

Of course, Johnny Lightning cars weren't the only items pushing Lowe's nostalgia button. He saw the incredible demand and unbelievable prices for the old Aurora kits on the collector's market and remembered his own fondness for those old kits, "I built a lot of Aurora monster kits as a child. Some of my favorites were the Forgotten Prisoner of Castlemare and Dracula. I remember building the "Bride" and all of the "Odd Rods". The Addams Family Haunted House was my all-time favorite, that's why I released that kit first in the Polar Lights line."

Exhibiting the same clever type of word play that produced the company name Playing Mantis, Lowe called the new, kit producing branch of his company Polar Lights. "I decided on the name Polar Lights for our model kit line because it is another name for the Aurora Borealis, also known as the Northern Lights."

It might be expected that along



with the rights to re-issue these classic kits, Polar Lights also acquired the original Aurora molds or "tools" as well. This isn't the case, though, the fact is that many of the original Aurora tools were lost to recycling, cost cutting and the change of corporate hands. In fact, most of the Aurora "lost kits" met their fate through reuse of the valuable metal in their molds and not in the legendary train wreck we've all heard of. Without access to these molds, the folks at Polar Lights had to take other avenues in order to create their plastic magic. In an interesting feat of reverse engineering, Polar Lights created new molds for their kits by using original Aurora kits. Representatives of Polar Lights actually purchased original Aurora kits on the collector's market and used those unassembled kits to create new molds. The resulting new molds probably yielded better kits than could have been attained by using the original tooling that was more than thirty years old and had already been used to run thousands of kits. Even so, the new molds weren't totally perfect and test shots revealed slight imperfections and corrections that had to be made. Dave Metzner, Polar Lights Division Brand Manager explains, "Not every part in the Polar Lights kits is an exact match for the Aurora parts," but the differences would only be noticeable to a very hardcore collector who has an extremely intimate knowledge of each and every part in a kit.

Even the hardcore collectors will be thrilled to be able to purchase kits that previously sold at outrageous prices for the cost of a new kit. It's

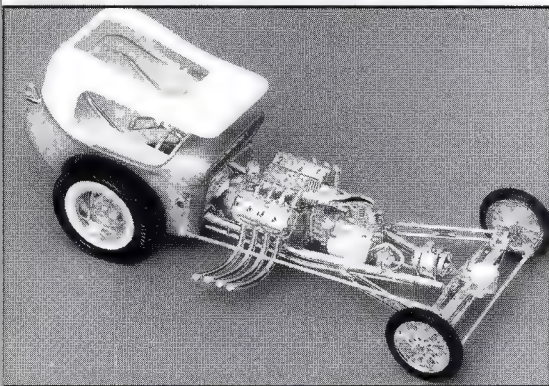
really part of Tom Lowe's goal in producing these kits to make them affordable to collectors and non-collectors alike. "Building model kits was a favorite past time of mine as a young boy growing up in Michigan. I truly believe that children today can enjoy the same fun as I did with these kits. The problem is that they are not readily available on the market. I am changing that. Instead of your child playing a video game or watching TV, get them involved with model kit building, they can develop this hobby and enjoy it all their lives. In the collectible arena, original Aurora model kits are valued at hundreds, even thousands of dollars. These prices limit people from collecting the model kits. I want people to collect them as well as build them. By introducing them to the market 30 years later at an affordable price, collectors can afford two: one for their collection and one to build."

Recalling his days as a young modeler, Lowe shares memories with many of his fellow builders, "I did what any ordinary model kit builder at my age did, I displayed the kits that I did a great job on, the kits that didn't turn out so great, I would blow up with firecrackers, or shoot with BB guns, although, I don't recommend any child doing these things today. Growing up in Michigan, I remember having snow days from school, those were the days that I would work on my kits. I always had a kit waiting in the closet to be built. I just wish I had those kits today to display."

He also shares his modeling background with Dave Metzner. Metzner, who was originally brought to Playing Mantis as an automotive con-







**Dave Metzner, Polar Lights Brand Manager**



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sultant for the Johnny Lightning line of die cast cars, has become the man supervising the Polar Lights line because of his extensive background in hobby retailing. For Dave, a job working for a company which produces model kits is not really like working at all. "Making a living with plastic models is a dream come true. The nice thing about working here is that everything we've done to date has been very well received. It's so much fun to look at our e-mail, our web site and the things people have to say. We have a bulletin board that we maintain on our web site and it's fun to check it out. Of all the guys that come on our bulletin board, sooner or later, they have a want list. 'Oh by the way can you do this, this, this and that?' The way so much of our product has been received, the way the trades have reviewed things and the nice comments we've gotten on the quality of our product and the quality of our packaging, it's all very gratifying. It's nice to know that you've done something right."

"Doing something right" is putting it mildly. Polar Lights has created a line of products with universal appeal. Not only have they tapped the nostalgic collector's market, but they have reintroduced figure modeling to new generations of model builders. Because of the evergreen appeal of characters like the Universal Monsters and a resurgence of interest in *Lost In Space*, *The Addams Family* and *The Munsters*, Polar Lights kits are giving a new, young audience a taste of the phenomenon that turned many of us into model fanatics more than thirty years ago. From his vantage, Dave Metzner sees that the nostalgic modelers and the new modelers are equally important to the success of Polar Lights. "I definitely think it's both. I think we're getting a combination of the two. The most vocal factor is still nostalgia. The guys who are going to sit on the web site and talk to us, I think, is a very high percentage of guys in their thirties and forties who grew up with this stuff. They're saying, 'Hey man, this is neat! I don't have to pay two hundred and fifty dollars to build this!'"

With nostalgia being such a dri-

ving force for the Polar Lights kits, the thought may occur to the curious modeler regarding the reaction of Revell/Monogram to Polar Lights' success in re-issuing Aurora kits. Because Revell/Monogram bought the old Aurora toolings when Aurora went out of business and they have re-issued several of the old Aurora kits themselves, it might seem as though there would be a conflict of some sort. As it turns out this is not an issue at all between the companies. Both Polar Lights and Revell/Monogram wish each other well in all their endeavors. They both know that success for one model company is really good for all companies. That success brings in new, young modelers and re-introduces the joy of modeling to many who left the hobby years ago. Anything that brings attention to the hobby is good for the entire industry.

Although it has been their mainstay, so far, Polar Lights has not limited its output to just re-issues of Aurora kits. They have ventured into the automotive arena with the Undertaker hot rod kit (which was an Aurora re-issue) and their line of Snap Draggins, snap together automotive caricatures. Interestingly, the Snap Draggins started out as resin kits that caught the eye of Polar Lights executives and were turned into a line of kid friendly snap kits. The world of resin and vinyl garage kits is no mystery to the folks at Polar Lights. They even ventured into the resin arena themselves with their release of the resin Wolf Man kit sculpted by Randy Bowen. As Dave Metzner comments on the experience of releasing a resin kit, "It was a learning experience. We learned a lot. Would we do it again? Under the proper set of circumstances, probably. We learned a lot about our capabilities and what we can and can't do. However, we are a styrene plastic kit company and that will continue to be our main focus."

That focus on styrene kits will have a definite nostalgic slant. Tom Lowe puts it quite succinctly, "We are doing many new kits, but most have a nostalgic feel, like the *Lost In Space* Jupiter 2, the Wolfman and our snap together kits called Snap Draggins. We are looking into releasing many



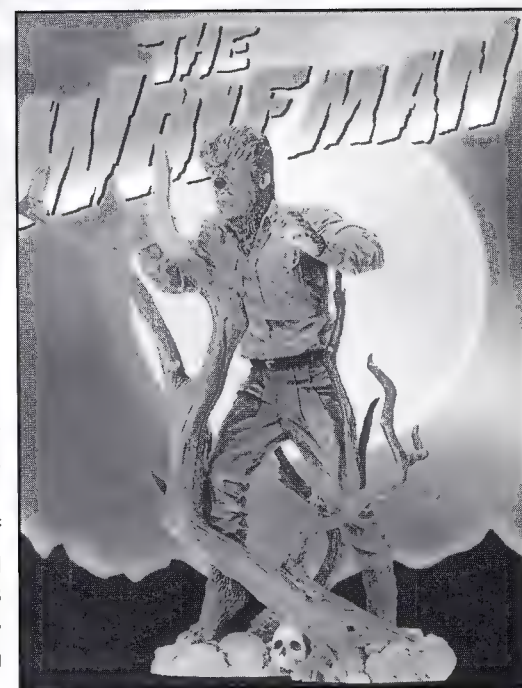
more new kits, but they will primarily have a nostalgic feel."

Of course, that nostalgia includes a wide variety of product as we've seen in recent releases from both Polar Lights and the toy division of Playing Mantis. Model releases have ranged from the very popular Jupiter 2 to King Kong's Thronester and the series of four KISS figures. The Playing Mantis toy line has revived such long out of production favorites as Captain Action and Evel Kenievel. The coming year promises to be just as exciting for modeling fans with some very interesting kits in preparation. By the time this issue is in our reader's hands, the re-issue of the Green Hornet's car Black Beauty should be on store shelves. That will be followed by an eye-popping parade of plastic throughout the year.

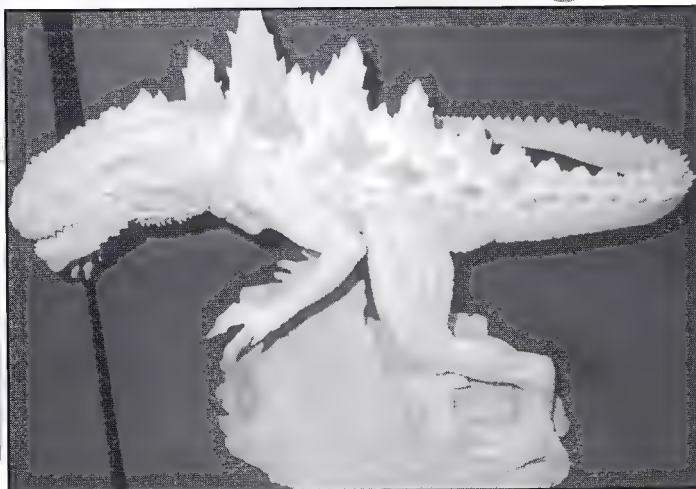
New kits planned for 1999 include an all-new, recently released version of the original Psycho House in a scale similar to the Addams Family house. New automotive releases will be highly detailed, all new versions of the Mr. Norm's '69 Dodge Charger Funny Car and the Hawaiian Funny Car. Both car kits will include high quality decals created by Slix Decals especially for these kits. The coming months will also see an impressive line up of figure kits. Aurora fans will be able to get their hands on both of the Customizing Monster kits once more. There will be an improved version of the Lost In Space Robot with details not included on the original kit and a Dr. Smith figure to accompany him. The Randy Bowen sculpted Wolf Man will make an appearance in styrene as well. The new kit will be half the size of the original resin kit and about one fifth of the price. A new, twelve inch version of the newest movie Godzilla will stomp its way into stores around April. During the summer, Three Stooges fans will be delighted with the first ever plastic kits of Larry, Moe and Curly. The three kits, sculpted by Pat Delaney, will be released like the KISS kits, one each month during the summer. They will be "Aurora" size, about 1/8 scale and will have interlocking bases that assemble the boys into a scene from their short, "I Want My Mummy". That's not the end of the kits planned for 1999, it's going to be a busy year. As they continue, we may see styrene plastic become the dominant material for figure kits once again, outselling both resin and vinyl.

It looks like Playing Mantis founder, Tom Lowe is realizing his dream in a big way, "Ultimately, I would love to release a model kit every month, that's what I am working toward. As far as dream projects go, I think all the new kits we've done have been a part of my dream. The Jupiter 2 was a big hit and I expect many other nostalgia-related kits that have never been done before to have the same success."

Polar Lights is both very appreciative of and responsive to the reactions of its customers. A visit to their web site not only provides a glimpse of upcoming product, but it also allows the visitor to offer his comments and ask questions regarding any item offered by the company. Questions are answered thoroughly and quickly by a knowledgeable staff. It's the kind of direct interaction with their customers that allows Polar Lights to enjoy the success it has and to continue that success into a bright shiny styrene plastic future. (MR)



Godzilla, sculpted by Jim Groman. Figure shown is 150%. Finished model will be approx. 9 inches tall and 18 inches long from nose to curve of tail. Look for it this summer!





## Pat Delaney: One of the Talents Behind Polar Lights

There is a long line of people who have contributed their skills and talents to the model kits created and released by Polar Lights. That line stretches back to the days of the Aurora kits and extends well into the next century. The latest individual to add his talents to that distinguished group is Pat Delaney. Pat is a well-known garage kit sculptor who was introduced to the modeling world in the pages of *Modeler's Resource* and whose kits like "Make-up Call" and "The Operation" have set high standards for Garage Kits. He is also the sculptor who created several of the new figure kits offered by Polar Lights.

A self taught sculptor, Pat recalls how he began creating Garage Kits, "I started by painting kits for shops and one day I felt a little burnt out, painting kits for other people and thought I'd like to try to sculpt one. I picked other sculptors' brains, found out what kind of clay they were using and just went for it."

After building a solid reputation in Garage Kit circles over the course of three or four years, Pat was invited to bid on sculpting the KISS figures for Polar Lights. The folks at Polar Lights had become familiar with Pat's work through magazines like *Modeler's Resource* and because Polar Lights Brand Manager, Dave Metzner actually owns several of the kits Pat had sculpted. "I put a bid in about ten months to a year before I actually started sculpting the kits. It took a while for them to get the licensing tied down. Finally, they gave me a call and said, 'Do you want to do these things?' and I said, 'You bet!'"

As a long time KISS fan, Pat's enthusiasm for the subject poured into his work. He didn't even need to have Polar Lights supply any reference materials because he had a supply of his own. Although the approval process for a licensed product like this can be a long and tortuous road, the approvals came quickly for these kits. The only changes called for by the license holders were very minor. "It was really exciting for me to do these kits. I was really infatuated with them as a kid. This was a real dream come true, here I am an adult and I'm sculpting something that was such a big part of my childhood. It was really great!"

Working for Polar Lights has been a very positive experience for Pat, but it is quite different from creating Garage Kits. The main difference is working with mostly licensed properties and dealing with the approval process. "Yeah, the big difference between the two is that you're pretty nailed down as to what you have to do. There were some creative flourishes I wanted to add, but we pretty much had to stick with the original concept. It also takes a lot longer. After every sculpture you have to send them photos and wait for them to approve everything before you can mold it up and make hard



copies. It's a longer process because they're involved with it every step of the way. And everything has to go to the licensor for approval."

However, working on licensed products has its advantages. Pat's work will now be seen by a wider audience than ever before. Just one of the KISS kits will probably sell more than all of his previous kits combined. Even though there are deadlines and a line up of people who must approve each step of every project, working with a company like Polar Lights offers great opportunities to a sculptor. With a quite number of new projects in the planning stage and licenses in a wide variety of areas, Polar Lights is a place where a sculptor is bound to be offered a dream project.

Pat Delaney was fortunate enough to work on more than one of his own dream projects. First were the four KISS figures, Pat is enough of a KISS fan that he freely admits having gone out at Halloween dressed as one of the band members. Next came the chance to work on a set of kits that fulfills not only Pat's dream, but a dream for many modelers and movie fans around the world. Pat is the man who is transforming the Three Stooges from celluloid comic geniuses into styrene icons. Almost reverently, Pat comments, "The Stooges have gotten me through some of the hardest times of my life. No matter how bad I feel, I know can turn them on and have a good laugh."

Recreating the Stooges in three dimensions isn't as easy as it may seem. Because almost everyone is familiar with the boys, accuracy is the key to a successful sculpture. Looking at the recent proliferation of Stogie merchandise it seems that Larry has the most difficult likeness to capture. "Larry has been challenging. I worked on his head first and got it pretty much where I wanted it and started working on his body. In between I'll come back to it, stand back a couple feet and see something that I'll want to change. Larry's been the challenge, for sure. He's got some very unique facial features."

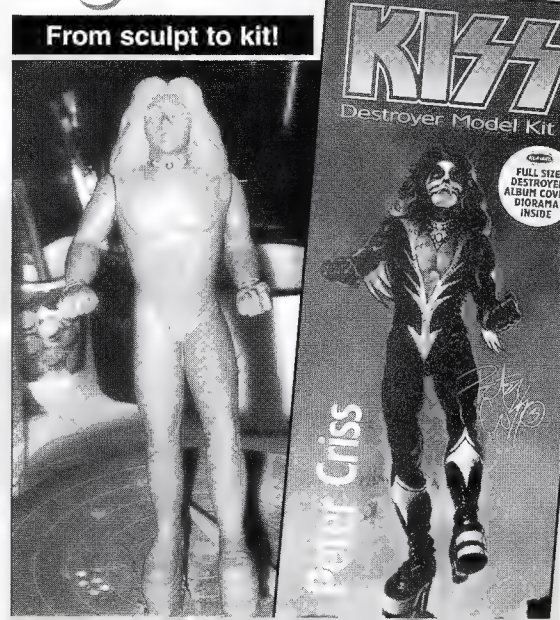
Like the KISS kits, the Stooges will be released one at a time; first Larry, then Moe and finally Curly. The final pieces will have interlocking bases and recreate a scene from the Stooges' short "I Want My Mummy". Rather than putting the boys in some wild action pose, the kit takes advantage of a rare

quiet moment allowing us to imagine what mayhem will follow.

One problem that occurs for the sculptor in creating these group kits one at a time is keeping a consistent scale among all the figures in the group. Once a single figure is completed, the sculpture is sent to the company so they can start the molding process, leaving the sculptor without a reference for the next figure. Pat has worked out a solution to that problem. "You're doing a base that has to all interlock and go together. You're sculpting a figure and sending it off and you have to sculpt another figure to go right next to it. They all have to be the same exact scale and look like they go with each other. It gets pretty tricky and takes a lot of pre-planning. What I do is after I finish the sculpture, I'll cast a couple of copies. Then I have a resin reference of the original to help me with sculpting the one that goes next to it."

Pat also provided the sculpture of one of Science Fiction TV's most loveable villains, the cowardly Dr. Zachary Smith. The Dr. Smith will accompany the Lost In Space Robot. "I took the base that the Robot stands on and extended that out and Dr. Smith is posed behind the Robot. He's very fearful as though there's something terrifying approaching. He's his typical chicken self." Pat has found that Polar Lights is not only fun to work for, but they are also receptive to new ideas and suggestions, "One thing I can say about Polar Lights is they're not close minded. They like hearing ideas from model builders, they're very open to listening. I've had many ideas I've shot to them on sculptures I've been doing. The whole thing really works."

With so many of his dream kits realized through Polar Lights, it seems only proper to find out if Pat has any other dreams he'd like to make into a reality. "My ultimate dream would be to work on the classic Universal Monsters. I'd like to do a licensed likeness of Boris Karloff, a licensed Lugosi, a licensed Lon Chaney. That would be my dream." Who knows, with all the plans Polar Lights has for the future, Pat's dreams and those of many other modelers may well be coming true. (MR)





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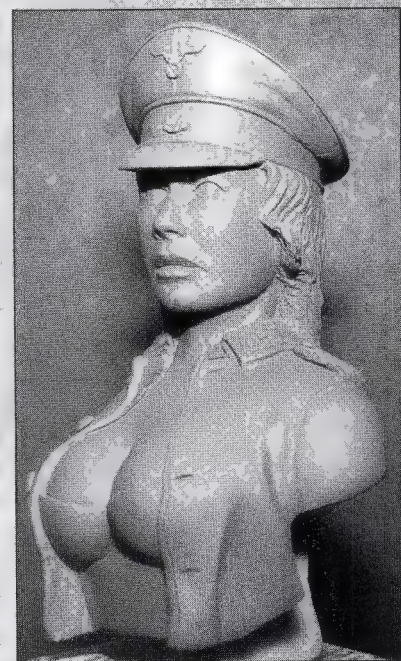
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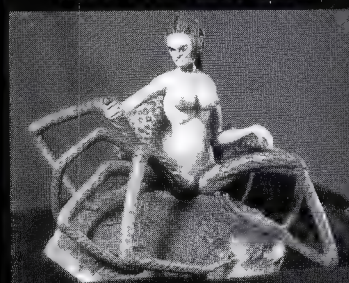
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# Shooting Your Models

THE WAY TO TAKING GREAT PHOTOS ONE STEP AT A TIME!

BY JIM PIERCE



In this installment I will discuss the effect that your lens selection will have on your photos.

## HOW A LENS WORKS:

First off, a brief explanation of how a lens works. The purpose of a lens is to take light rays that are flying around at every conceivable angle and direct them in the same direction. There are two basic types of lens, a **convergence** and a **divergence** lens. A convergence lens (one that is thicker in the middle and curves to the edges) takes light and bends the rays towards a central point that is called the focal length. A magnifying glass is a convergence lens. A divergence lens takes light and spreads it out at an angle that is determined by its focal length.

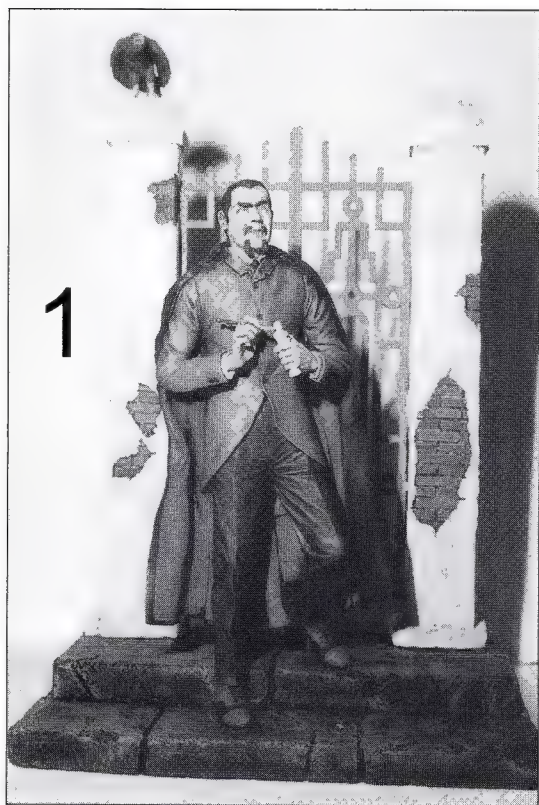
Through using combinations of converging and diverging lens to alter the path of the light a lens will bring all the randomly bouncing light into focus on the film plane and provide an image that the film is able to record. Different wavelengths of light (or different colors) will not bend the same and therefore fall into focus at different spots. An example is when you set something on fire using a magnifying glass. Notice that when you bring the light to a point that there is a slight halo around your point? That is the focus differential of the spectrum that you are seeing. Through better quality glass, special coatings, finer grinding and polishing of the various lens' involved these problems are minimized if not eliminated. This quality does cost more though, so be prepared to pay for better photos. Things to look for in your purchase are low dispersion glass (fluoride glass is great) and UV coatings (this gives your lens a bluish tint).

do the different lens' do?" Basically there are only three lens' you will need to have for 90% of your picture taking needs. A wide angle, a standard, and a zoom with a good range on it. Lets start with the standard lens. For a 35 mm camera this will be a 50 mm lens. It's called a standard because it is the focal length that covers the film with the angle of vision that is closest to that of a person with no distortion. Most 50 mm will focus into about two feet which is great for your 1/4 scales but you'll start to notice that anything smaller will produce too much wasted space in your frame. You now have three options.

## THREE OPTIONS:

Option one, you can go buy a macro lens to shoot closeups. A macro lens is a lens that is specifically designed to focus in on smaller subjects or anything that you want to show small detail on. These lens' are generally more expensive due to the need for more elements, and will not give you very good results when used an everyday lens. They are only to be used for close up, anything that is farther than three feet away will start to diminish in quality.

Option two, go get a set off close up filters. Close up filters are an auxiliary set of convergence lens' that you put in front of your regular lens to decrease the distance you are able to focus in on by pre bending the light before it enters your regular lens thus tricking your lens into seeing something as being farther away. These auxiliary lens' will have a diopter factor on them listed as a "+" number. The higher the number, the closer you will be able to focus in. The number is determined by taking the inverse of the focal length in meters. So a focal length of .5 meters will be 1/.5 which is +2. The drawback of a diopter lens is that the edges of the



## DIFFERENT LENS:


Now, the next question is, "What

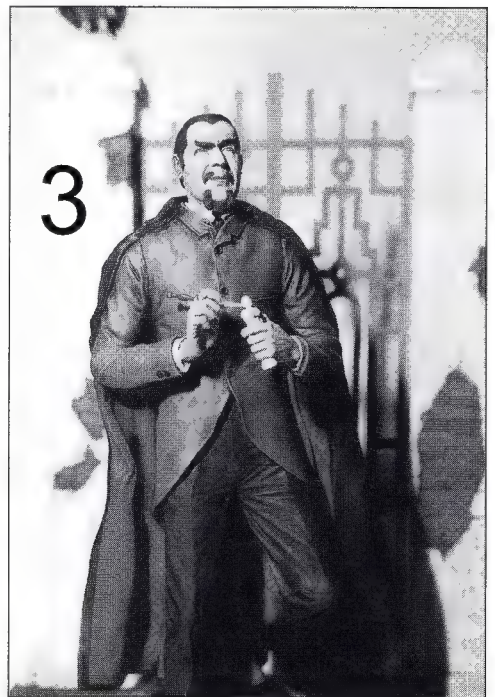
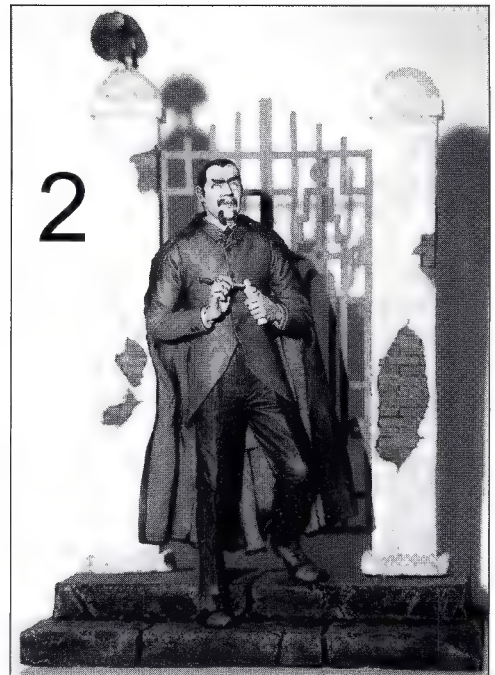


image will deteriorate slightly and depth of field will be more limited (see **photo 3**). So, if you shot with that in mind, the problems will be minimized.

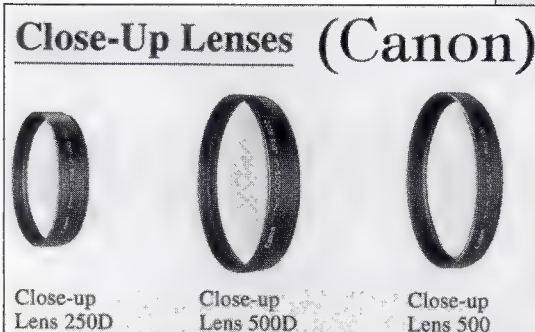
Your third option, and my personal choice, is to bring out your trusty zoom lens. A 70-210 range with a macro range (not truly a macro lens but one with an extended close range made possible by higher quality optics) is a great lens to have. By focusing in at your closest distance you can then zoom in and crop more close to your subject. The main drawback is the compression of the image. The longer your focal distance being used to greater the compression. For **photo 2** I was at about 120 mm. You'll be able to see that the pillars appear slightly closer to the subject and the shadows on the background look as if they are almost on top of the foreground in comparison to the 50 mm (**photo 1**). This is an effect that I personally like since as a general rule, when taking photos of people you should use a slight telephoto lens to compress their features to appear more like how your eye sees people. Always remember that your brain will alter what your eye sees to make something easier to look at, fill in faults and details with what it wants which is why when you get your photos back they don't always look like you remember.

The last lens you'll use is a good wide angle. Wide angles are just that, a wider angle view than you're used to seeing. Wide angles can focus in much closer than your standard, the shorter your focal length, the closer you can get in. I have a 20 mm lens which is fantastic for scenery, and can be used for some truly creative model shooting. Be careful though, some cheaper lens will give you edge distortion, always ask to shoot some test frames in the store and look at the prints before you buy a lens (a good store will be happy to let you do this). The problem with a wide angle lens is that you can very easily get too much image in. Extended backgrounds are a must, and I'm talking feet not inches. The other problem is distortion. Objects that are closer to the lens will appear bigger and diminish as they move farther away, it's an exaggeration of proportions. This however, can be used to your advantage in order to exaggerate the size of your subject. By shooting at an angle where the closest part is meant to distort and fall off, you can create a sense of size or an attitude so to speak. In **photo 4**, I shot from a low angle to slightly exaggerate the dimensions of the lower part to give the feeling that Bela is stepping down while looking past you. So, when used creatively, a wide angle lens can give you some very dramatic shots that possesses a sense of grandeur.

I hope that I've been able to answer some questions regarding a lens' purpose and the advantages and drawbacks of different ones. If anyone has questions dealing with photography, please feel free to contact me through *Modeler's Resource* and I will try to answer them either in future articles or with a correspondence. 



An example of Nikon's Wide Angle & Canon Close-Up Lenses.







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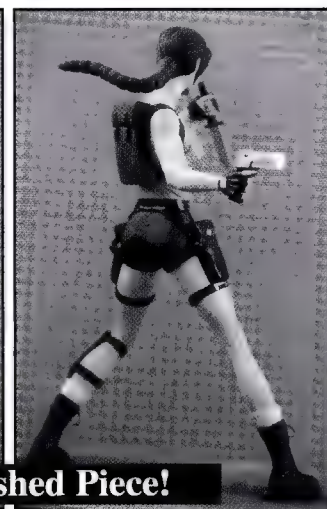
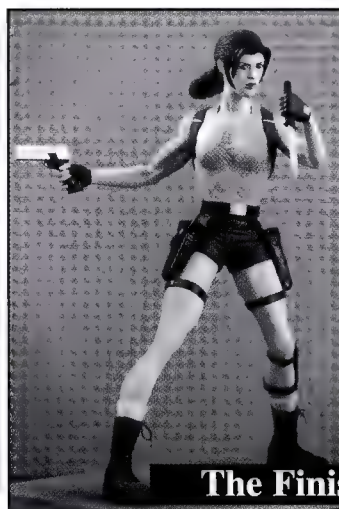
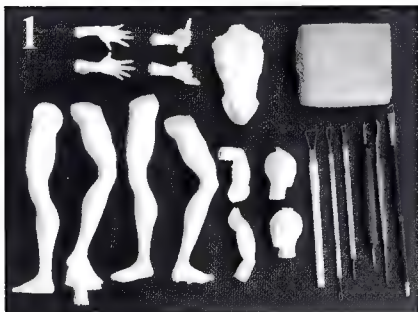




# Creating Your Own ORIGINAL

By Joe Sid

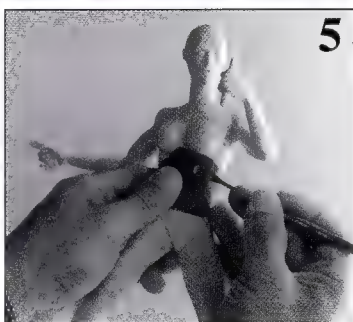
**Photo 1:** The many parts and tools utilized to create this one of a kind masterpiece. **Photo 2:** Assembled Vixen ready for the layers.



**The Finished Piece!**

**H**ello, I'm Joe Sid, founder and head sculptor of Neo Modeltech. I'm here to show you the basics of converting my Generic Vixen into a full-fledged character and maybe provide a little inspiration along the way. Neo Modeltech offers a full line of "Original Generic" kits that are just waiting for your skills and motivation to transform them into your favorite characters. This project involves our female figure, the Generic Vixen, and I'll take you through the steps to rework her into Lara Croft, the heroine of the Tomb Raider video games.

Before we begin the project, I'd like to give you a bit of background on myself. I was born and raised in Thailand and moved to the United States when I was eighteen years old. I suppose I inherited my artistic abilities from my father who is a comics artist in Thailand. I've never attended art school or had any formal art training. I basically taught myself sculpting and became serious about it in the early 90s. Most of the work I was doing then consisted of one of a kind sculptures and prototypes for various companies. I was inspired to create the Generic Man when I saw how so many people converted existing model kits from one character to another. I thought, "I can sculpt, why don't I sculpt and cast just a plain figure so other people can use it as a base to customize different characters?!"



So, the Original Generic Man was born. Now that you know where I come from and where the idea for the Original Generic Man came from, let's start this project.

**Photo 1**-These are all the parts for the Generic Vixen kit and the tools used for sculpting. These tools can be found at any art supply house. Aside from these tools, you may find toothpicks and other small pointed objects handy. That block in the corner is the basic material for this conversion, Super Sculpy.

**Photo 2**-This is the assembled Generic Vixen, striking a typically dynamic "hero" type pose.

## ADDING SUPPORT FOR SCULPTING

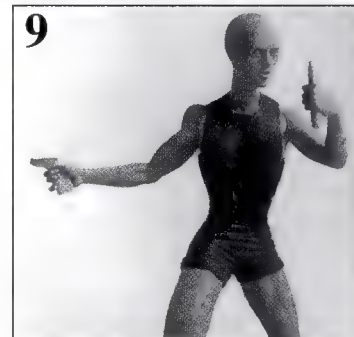
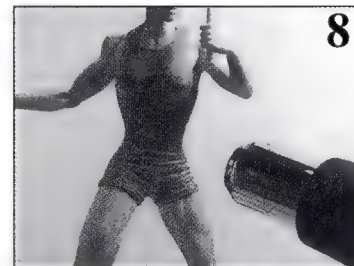
**Photo 3**-Dotted lines serve as a guide for drilling holes to place support pins in the feet.

**Photo 4**-Drilling holes, using pre-drawn lines to guide the direction of the drill bit.

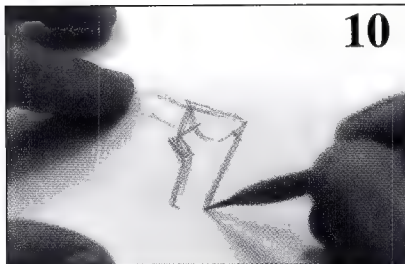
## BEGINNING THE SCULPTURE

**Photo 5**-Now we're ready to start, first, the Sculpy is applied in thin layers in the areas where the clothing will go. Be sure the layers are not so thick that they hide the musculature and form of the figure underneath.

**Photo 6**-Once the Sculpy has been applied in the basic form of the clothing, details are added with simple sculpting tools. You can check photos in magazines or catalogs to determine where the wrinkles are placed in the







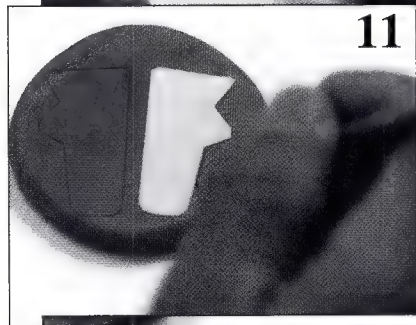
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clothing. Be careful not to overdo the wrinkles.

**Photo 7-**A flat brush dampened in a bit of alcohol helps to smooth the finished surface, removing any stray bits of Sculpy and smoothing out fingerprints and imperfections.

**Photo 8-**I use an industrial heat gun, set on high temperature to set the Sculpy right on the figure. Keep the heat gun moving to prevent scorching and bubbles. You can tell the Sculpy has set when the surface goes from shiny to dull.

**Photo 9-**Lara's shorts and shirt, completed.



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#### ADDING ACCESSORIES TO THE SCULPTURE

**Photo 10-**Since Lara is a gun totin' woman we'll start with her holsters. I begin by drawing the holster to scale.

**Photo 11-**The drawing is cut out as a pattern and that shape is transferred to a slab of Sculpy.

**Photo 12-**The individual holsters are cut out.

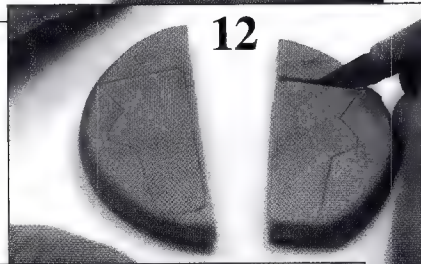
**Photo 13-**The holster strap is added to the belt. Belts and straps are made from small, rolled "snakes" of Sculpy, which are flattened and added to the figure.

**Photo 14-**Attaching holster to the strap.

**Photos 15-18-**Adding details to the holster

**Photo 19-** The finished holster.

**Photo 20-**A drop of super glue helps hold the holster in place.



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#### CREATING THE BOOTS

**Photo 21-22-**The first step is to add the sock tops that show above the tops of the boots.

**Photo 23-**The basic shape of the boot sculpted in.

**Photo 24-**Using a small scribe, fine details are added to the boots.

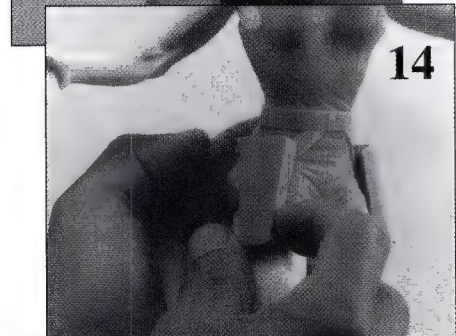
**Photo 25-**The first part of a two-step process, adding eyelets for the bootlaces. First a small circle is pressed into the Sculpy with a small tube, like the end of a paintbrush with the bristles removed.

**Photo 26-**Part two, a small, pointed tool adds a hole to the center of the eyelet.

**Photos 27-29-**Sewing thread is added for the laces. A small drop of glue at each eyelet holds the laces in place.



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#### ADDING THE HAIR

**Photo 30-**Hair is an important part of some characters. I often refer to photos of different hairstyles for reference. Lara's pony tail calls for a little extra work. First a hole is drilled in her head for the support wire.

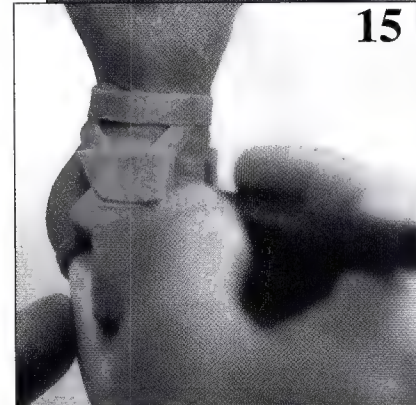
**Photo 31-**Armature wire is attached to the hole and bent into shape.

**Photo 32-**The basic shape of Lara's hair is roughed in.

**Photo 33-**Additional hair details are added.

**Photo 34-**Adding fine detail to the hair.

**Photo 35-**The brush and alcohol are used to finally smooth the hair and remove any loose Sculpy.



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#### FINISHING THE GUN

**Photo G-1-**Measuring gun barrel against holster to figure the correct size.

**Photo G-2-**This will serve as the template for the final gun barrel.

**Photo G-3-**Cutting lengths of .030 plastic strips to the size of the barrel.

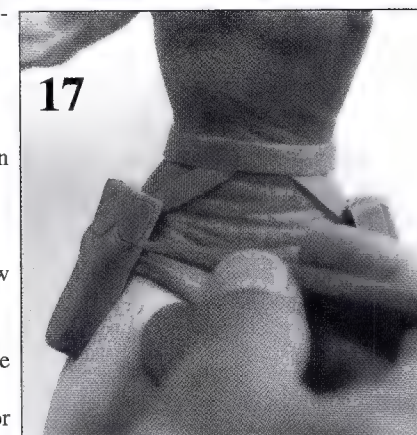
**Photo G-4 & G-5-**Shaded areas are removed from the two outside panels of the gun to provide recessed areas.

**Photo G-6-**Completed upper portion of the gun, formed from laminating four strips of .030 styrene.

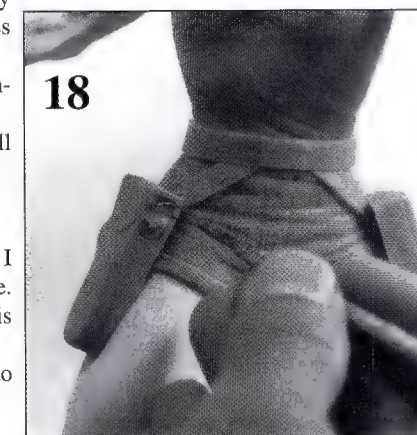
**Photo G-7-**The final barrel being placed onto the pistol grip.



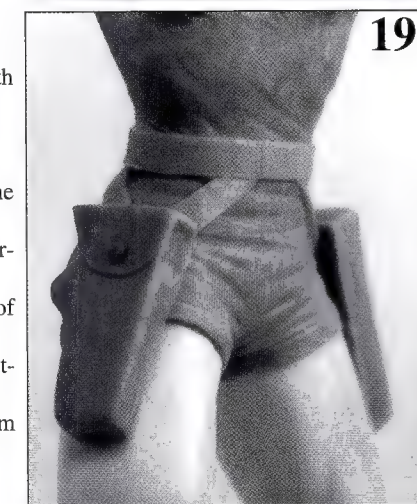
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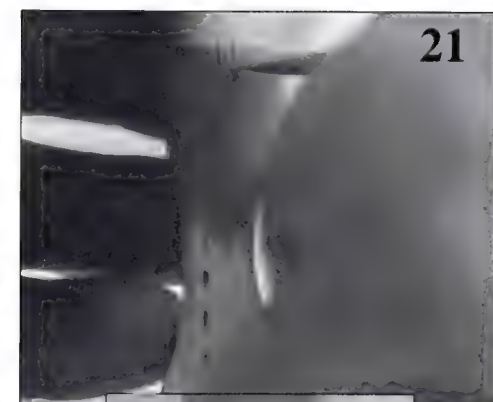


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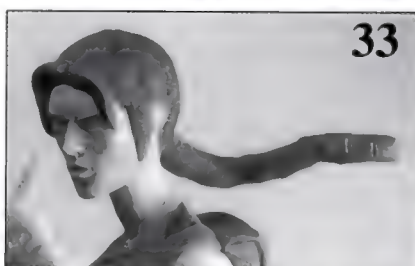
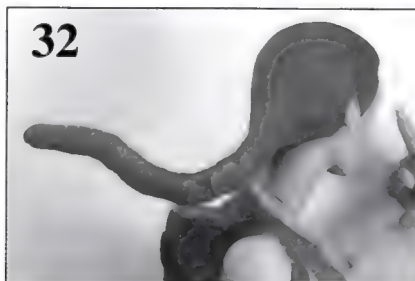
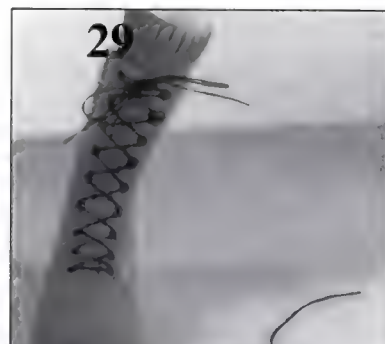
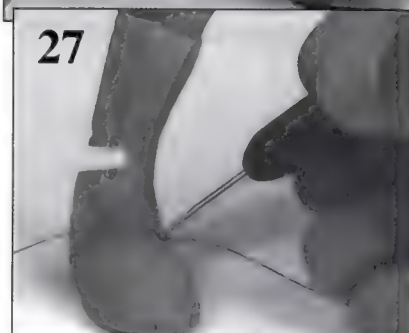
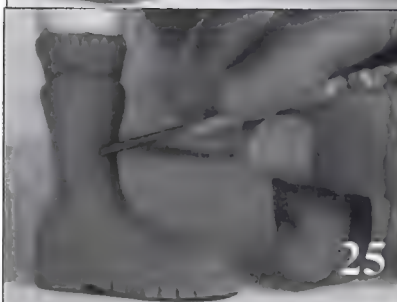
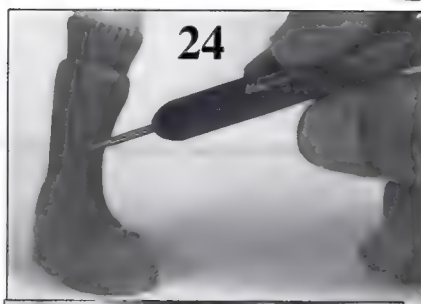
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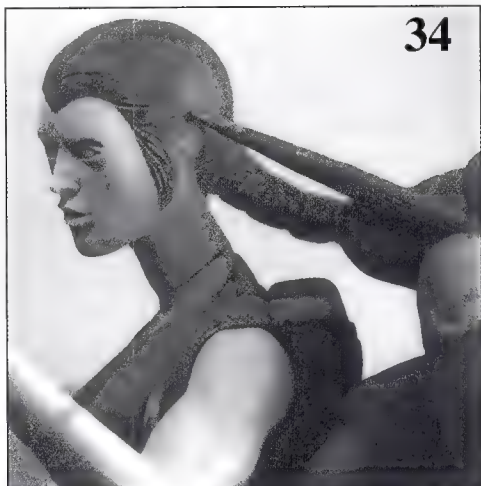


This has been a simple demonstration of what is possible with a bit of Super Sculpy and a Generic figure. The figures that you create can be as simple or as elaborate as your imagination allows. Now it's your turn to create your own customized figure and show the world something they've never seen before!

MR







34



G3



G4



35

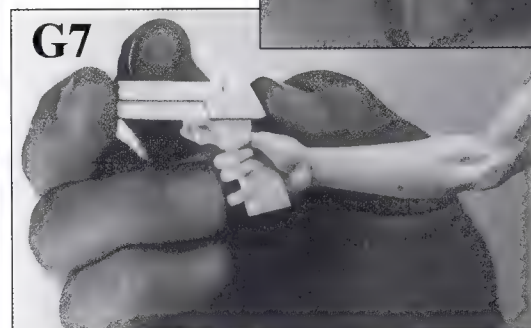


G5

With the gun complete, Lara is ready for the paint!



G6



G7



G1



G2

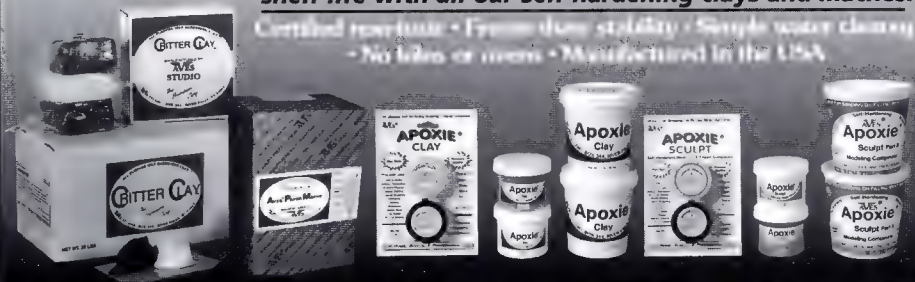
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The project I chose to do for this article is Randy Bowen's "War" bust. The kit consists of 9 pieces and of those, 7 are metal. My first step is usually sanding seam lines. In the case of "War" bust, there were no seams or air bubbles to putty. So, my first step was to wash the cold cast pieces in warm, soapy water, rinse them in clean water and set them aside to dry. While they were drying, I decided to polish the white metal pistol. It polished up nicely with a miracle metal polish cloth. The resin pieces were done, so I went ahead and primed them grey.

I always start with lighter colors so I began with the flesh tones. I used David Fisher's basic recipe of burnt sienna, raw sienna and white. I loaded my air brush and sprayed all flesh areas. Next, I added burnt sienna and walnut to darken it a little. I sprayed this mix in the recessed areas. To this same mixture, I added some Payne's grey and lightly dusted his 5 o'clock shadow. Next step; the eyes. Ivory was used to paint the eye balls. Then, using a triple "0" brush, I painted the irises with Folk Art's Blue Bonnet. The pupils were painted with flat black. On each, I added reflection dots. The lips were the last to be done, using the basic flesh recipe with more burnt sienna mixed to the right shade.

All of the painted flesh areas were sealed with Testors' Dull Cote. After drying over night, I masked all flesh with liquid latex. Next step, I sprayed the reptile skin hood and shoulder pad dark olive

green. Khaki was then sprayed on all highlights over the reptile skin.

All the latex masking was removed when the paint was dry. The torn shirt was painted light green and when it dried, I painted on a translucent light brown ceramic stain wiping excess off. This gives a good aged look. All of the leather straps were painted black or walnut. Next, I glued the metal spikes on the shoulder pad with C.A. glue. All metal hardware on the bust was painted with a base coat of Model Master Silver, including the base. I "aged" some of the metal with thinned down burnt sienna to get a rust effect.

The bullet casings on the base were painted bright gold. The "War" name plate was edged in bright copper. I measured the chain to the right length and cut it with wire cutters. One length of chain was glued to the skull and the other end to the small face. The other piece of chain was snapped onto the pistol on the hole provided. Then, I just looped the chain back and forth on the spikes. This is an awesome kit and it's easy to build and paint because of the few number of parts and large size.

#### *About the Author:*

Travis is 12 years old and has been modeling since he was 5. His dad is also an avid modeler. Travis has had the honor of contributing to the book by Denis Lainesse, *Fabulous Figures of Film & Fantasy*.





**EXTRA**



**FROM THE LAIR OF THE Craftbeast**  
with **Bill Craft**



That ever enduring 1960's science fiction show, "Lost In Space" is back again! Well at least in styrene anyway. I still remember the first time I laid eyes on this kit when I was a young lad. My mom laid down the cash for it and hid it away for me as a Christmas present. Fast forward to Christmas Day and there I was, building the kit in a frenzied pace with only 2 bottles of Testor's enamel paints and a half tube of glue. Man it was the greatest thing I had ever put together. What a time it was in those days of modeling innocence.

Here we are now in the 90's with a virtual sea of model kits before us. My interest rekindled in model kits, I wanted to have that old L.I.S. kit again. Low and behold! In order to get it again, I would have to shell out some serious cash for a model kit that my mom had spent only a couple of dollars for. I thought I would never see this kit again except in photographs.

The model gods must have been smiling upon me because it is back, thanks to Polar Lights. Even at today's cost of around 27 to 30 dollars, it is a dream come true. Granted, to the younger modelers of today the kit is probably a joke. Three different size scales on the kit and dated decals. But to those of you of the older model generation, this is a trip down memory lane to a day when no one really cared about that stuff. We had **FUN** building kits in those days.

Enough already! The tears are starting to flow. First off I love the reproduction box and instruction sheet that Polar Lights has so meticulously recreated. Even the decal sheet looks the same.

I was not as forgiving building this kit some 30 years ago as I am today. Each two section piece was filed, sanded and filled with model putty. I've gotten spoiled not having seams on kits. This process took about a week off and on to complete. These styrene kits do take considerably more time to do than resin or vinyl.

The four pieces that made up the rock formations and base were pretty straightforward. I used mixtures of light tans and dark browns on them, accenting them with *Bon Artiste Black Stain*.

The Robinson family (15 parts) were treated to space suits painted with *Model Master Silver Chrome Trim Enamel* with thin red line accents. I then misted *Golden's Trans Pthalo Blue* over the silver to give them a deep look. Black ray guns, light skin tones and different hair colorings completed the mini figures as well as small detailing on the faces.

The space chariot (19 parts) took the longest time. After the decals were adhered to the chariot, I painted more color on the curtains and extended the window color to match the openings. The overall color of the chariot was painted with *Silver Chrome* with washes of black to fill in the recesses. I then kept noodling the thing, detailing the lights, treads and what not until I was satisfied with it. I gave it a misting of white in the end just to knock it back.

I saved the cyclops (8 Parts) for last. This was a challenge due to the many seamlines to fill and sand. After the headache of that ordeal was over then you can relax and paint the one-eyed beastie.

I know the older modelers will appreciate this kit's resurrection and I can only hope that the young modelers will appreciate it for what it was over 30 years ago and its place in model history.

Thank you Polar Lights and keep the old stuff coming back!





**FROM  
THE  
LAIR  
OF THE  
Craftbeast  
With  
Bill Craft**



**Darga  
REX**

All right boys and girls, I've got a big hungry Cretaceous beastie for you this time. It's Horizon's new Tyrannosaurus Rex, sculpted by Chris Darga. I like to refer to it as the Darga Rex. Originally released as an expensive resin kit because of its huge size, this kit can now be yours in vinyl for a substantially lower price. If you have not had the experience of seeing this kit you are in for a mouth watering treat. The kit is huge in size, dynamic in pose and rich in detail. The kit I did my rendering on is the resin prototype, so I cannot tell you about the ease of assembly or exactly how many parts will make up the vinyl version. If past experiences dealing with Horizon's other vinyl kits is any indication, it should be pretty good. I can tell you however, that this carnivorous creature is about four feet long and 19 inches high.

Painting dinosaurs is pretty much a do what ever you want in colors, thing. I decided I did not want my beastie too bright in color, but rather I wanted it to be in darker pastel colors. Afterall, this is a Tyrannosaurus, not a cute little salamander. I also wanted to have a muted stripe effect on the skin. I searched out several dinosaur books and began to choose my color scheme. Some of the best books I have, believe it or not, are children's books on the subject. They are usually chock full of colorful illustrations and many of them are rendered quite well. I have bought many of them for reference material.

First things first before I paint this rather large meat eater.

Since this was the resin prototype, I will dispense with the building procedure since the vinyl one might be different. The version I received was almost completely assembled including the mouth and teeth assemblies. This was a challenge to render since I like to paint these areas separately before I insert them into the head. Oh the tragedies and misfortunes of a kit builder.

The beast was first given the once over with light grey primer. For the next phase I decided to try something a little different with the main body under colors. I usually like to use a single color of *Bon Artiste stain* for which I lay on top of that stain my transparent colors. This time I used three different colors of stain. *Black stain* was used on the top of the back, tail, head, outer thighs, frontal legs, feet, frontal arms, outer chest and selected areas on the side of the face. When wiping the excess stain off the figure, I was careful to wipe in a flowing direction towards the areas which would have the next stain applied. *Brunt Umber stain* was then applied to the remaining areas which made up the under belly, inner thighs and lower jaw, and wiped off in a reverse direction over the black stain areas. This method gives you a nice blend of the two colors of stain. The third color of stain was *Dark Avocado*, which I concentrated mostly on the areas from the top of the head, down the back and to the tip of the tail. This stain over these areas gave me a nice muted blend of color.





Black stain is brushed on and wiped off.



Burnt Umber stain is brushed on remaining areas.

To give my Rex some nice subtle markings, I broke out my Iwata Eclipse and sprayed Golden's Transparent Raw Umber Hue, creating stripes from the top of the neck to the tip of the tail and tapering the markings down the sides of the beast.

Now it's drybrush time! I took some rust red and light chocolate and began working in the colors on the top ridges of the figures body. Not all over mind you, just in selected areas. I did concentrate the rust color down the back.

I now returned to airbrushing. I took Golden's Pure White and misted the under belly and under jaw. The last color I airbrushed on was Golden's Transparent Shading Grey. This color was applied to give some additional definition in the folds of the skin and mute down some of the hot spots.

The claws of the Rex were given a treatment of Black with a slight drybrushing of rust. A misting of white at the tips of the claws gave a nice glint effect.

The mouth and tongue were first wet washed with red and blended with milky white. Transparent Shading Grey was sprayed in the deep recesses of the mouth. The most important part of your Rex, is of course, the choppers. Each tooth was painted with white with a touch of orange. Now I went in with Golden's Transparent Raw Umber Hue and sprayed



Staining process under way.



Avocado stain applied over the black on the back.



Working out the stripe pattern.



Now it's time for the teeth.

the base of each tooth and misted the gum line. The tips of each tooth were misted with Golden's Pure White. Interesting note on the teeth. Several of the teeth looked as though they were broken off and some were distressed. At first I thought that I would simply clean them up, but then I had an idea. I would leave them be and paint them as chipped and or damaged teeth. A little fine brush work painting in some stress fractures and you have a Rex that has gnawed on one too many Triceratops horns.



Detail of the under belly.





Come up with a neat eye treatment and you're almost done. I then sprayed the underbelly sections with flat sealer and sprayed the top sections of the body with semi-gloss. The final touches were to brush on a hi-gloss to the claws, eyes, inside the mouth and teeth.

I wrestled with this beast for over two weekends. It was definitely worth the time and effort. A companion piece for the Rex is in the works. A Styraeosaurus, posed in a fighting stance. I have seen the resin versions of the Rex and Styraeosaurus together and they look awesome. Check em' out dino lovers.



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# GARAGE KITS ARE SUCH EASY PREY!



## PREDATORS AND ALIENS

by JERRY BUCHANAN

Predators and Aliens. What a deadly combination! Resin D' Etre has really packed a one-two punch with a couple of busts that will cause your creative juices to flow. These two busts are roughly 1/3 scale and are quick to clean up. Mine had only a few airbubbles and seamlines to sand out.

### IF IT AIN'T BROKE, FIX IT ANYWAY!

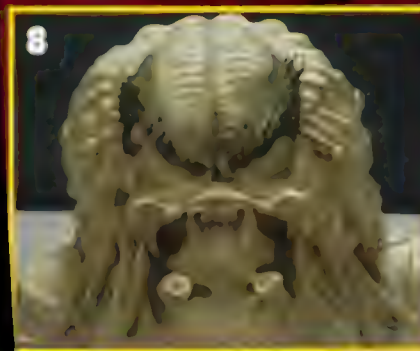
I think I have gotten to a point in my modeling career where I think everything needs to be modified. Not that there is anything wrong with kits today, I just feel the need to place my mark on a kit and make it uniquely mine. So let's start with the Alien. I had envisioned sanding off all the smaller cables and replacing them with guitar string, but I don't have a year to build this puppy. The head and neck detail are outstanding but the body seems a bit rushed and soft. The shoulders seemed a bit lumpy and uneven so I took some Magic Sculp and built them up around the edges making them more uniform. The spoon-shaped spine on the back seemed a bit out of place, so I opted not to use it. Perhaps one day, I'll sculpt another one. Finally, I spread a thin layer of Magic Sculp over the base of the figure to smooth it out. The resin here was really rough and pitted. It was easier to cover over it than try to sand and fill it. That was about it for Alien modifications. Nothing really major. The Predator took a bit more time. I thought the sculpted spines on his brow were kind of boring, so I sanded them off. I spread Magic Sculp over the brow areas and inserted

straight pins into the soft putty. Each straight pin was bent with a pair of pliers and cut to size before insertion. Be prepared to spend a lot of time doing this. Cut up enough pins to do one side first and then apply the putty. If you do not, the putty will start to harden before you can finish. If you are really intent on torturing yourself, you should insert the spines all the way around the sides of his face down to his jawbone. I filled in the creases in the center of his cranium with Magic Sculp because I thought that area should be smooth. The lower mandibles looked too perpendicular to me, so I sawed them off and re-attached them at inward-facing angles. The excess resin was sanded down and Magic Sculp was used to blend the cut areas back into the skin.

### IT'S ALIEN TO ME.

After the Alien was primed and allowed to dry, I chose to paint it in a way that remained faithful to the second movie. Sure, I know it's a boring paint job, but I happen to like the way they looked in Aliens. I started off with a burgundy-brown color as a basecoat. The entire bust was then given multiple washes of black. The raised lumps down both sides of his cranium were airbrushed with a lighter shade of my burgundy-brown color. The bottom half of the bust was then drybrushed with shades of blue-gray. The front part of the cranium where the eyes should be was airbrushed with a metallic black. The teeth were done with Testors Chrome Silver. The top half of the head was glossed with acrylic gloss varnish. The bottom half was given a sheen of Testor's Satin.







16



17



18



### **YOU CAN'T JUDGE A PREDATOR BY HIS SPOTS.**

Now for absolute torture. If you think the Predator is going to be a quick paintjob, you will be in for a big surprise. He is also a combination of colors and shades so I doubt that any two will look exactly alike. I started off with a basecoat of Rotten Tooth Tan to set the yellowish tone of the piece. Shades of gray were mixed up using white, black, hookers green, and flesh. You want his skin to look mottled, so you will have to layer the paint. The top of his head was painted with giraffe-like spots of light brown. It was then misted with burnt sienna with the airbrush. Black spots were then applied with an 18/0 brush all around the sides of his face and around the cranium. The spots will take some time. Do some and then take a break. While painting the spots, I found myself making them too small and too neat which resulted in an unnatural look. If the spots look too small, 'connect the dots' and make bigger ones. Remember that it will be easier to make them bigger than smaller. To get a further randomness, I blotched spots on top of spots making it look really messy.

The spots were sealed with Testors DullCoate. The cheeks were given a shot of burnt sienna with the airbrush and the front of the face was gently misted with Pale Flesh. This toned down some of the spots making them appear to be under the skin. I then mixed up black and airbrushed the dreadlocks, armor, and neckpiece. Do not worry about masking the skin areas off because the overspray from the airbrush will tend to darken the outer edge of the cranium which is exactly what we want! The eye sockets were also airbrushed with black. The spots on the top of his head were stippled in with the 18/0 brush in a V-shaped pattern

leaving a 'blank' stripe down the middle. Remember not to get too neat or unnatural patterns will start emerging.

The teeth were glued on and painted with Bleached Bone Tan. They were then given a wash of dark brown and drybrushed with the tan again. For the mouth, think 'bub-blegum' and you will get the correct color. I mixed up burgundy and white for the basecoat. It was then given a wash of thinned-down burgundy. It was hard to tell the exact color of the eyes, so I just painted the irises a light green with a tiny, black pupil to make him look really mean. I opted not to paint the rings in his hair a metallic color and went with a bone color and a dark brown wash very similar to the teeth. The armor was drybrushed with Testors Steel. To pick up detail, I went in with the 18/0 brush and outlined certain sections of armor. It was then weathered by applying washes of black in random patterns. The strap across his chest was painted brown. When you watch the movie, the Predator always looks slimy and wet. I was afraid this would cut down on the detail because when you make something glossy, you lose most of the highlights that were created with paint. To give him a sheen, I used Testors Satin. The teeth, mouth, and eyes were gloss coated with Tamiya clear gloss. **GAME OVER MAN! GAME OVER!**

That is all there was to it! Busts offer you a chance to relax and really concentrate on the facial features of a character. They can also be painted fairly quickly (with the exception of the Predator). I did the Alien from basecoat to glosscoat in one afternoon. With the barrage of kits on your shelf, they also take up less space! So 'bust' a move and see how far you can take one of these wonderful little statues!



# "I'll Be Back..."

Global Marketing's new Terminator head is right what it should be: *fun to build and paint and inexpensive to purchase*, just what the modeling market needs!

with Fred DeRuvo



*Here's the first step: Arnold is primed and ready to go. The Ott-Lite, by the way really produces natural light, making it easy to render things with realistic color. The airbrush used for this kit is the Sotar, produced by Badger.*

*Arnold's skin is pretty much finished except for the stains. SnJ Spray Metal Aluminum paint was utilized for the exposed endoskeleton area. You can contact them at:*

SnJ Model Products  
PO Box 292713  
Sacramento, CA 95829  
Tel/Fax: 916.428.7217



*Here the stain is applied. Brings out the natural shadows and, in this case, really brought out the detailed skin.*

*I used three types of paint to replicate the bloody skin: Freak Flex Blood Red, Polytranspar Intense Red & Polytranspar Mohr Flesh. Allow it to run into the folds of the skin near the ripped flesh as well as the bullet holes. It's okay to make it messy!*



**W**ho can forget that immortal line? I remember seeing the first Terminator movie and, while I thought it was pretty cool, the second one, for me at least, was closer to the heart because Arnold's Terminator, while still able to destroy, was essentially sent back to save life. Well, we all know these movies and whether you like them or not, here's a 1:1 scale hollow head that screams "Paint me!" Not having picked up an airbrush in a number of months, because of our move, I was itching to get back into things and this seemed like the perfect "kit" to brush up my skills on.

## PRIMED & READY:

Get out the primer and cover the head lightly, all over. Let it dry thoroughly.

## FLESH IT OUT:

I pretty much followed Jerry Buchanan's method for flesh tones (refer to issue #23), using a variety of flesh tone paints. First, I put the base coat on, then with a darker shade, highlighted all the shadow areas. I then simply blended everything together by misting a lighter color flesh over the entire surface. (Simply hold the airbrush back about 8 to 10 inches and lightly spray the surface with the lighter flesh to take out the harshness).

You'll want to seal everything with DullCote™ and then in my case, I went in with Bon Artiste Burnt Umber stain which slightly darkened the overall skin tone (great for a male model) and further enhanced the shadows.

## METAL HEAD:

After the flesh was done to my satisfaction (and be prepared for the fact that it may look garish during the process), I focused on the exposed metal areas of the endoskeleton. This was painted using SnJ Aluminum Spray - excellent stuff! Get some; you won't be sorry.

## BLOOD & GORE:

The blood was fun to do. I chose three main colors which did the trick. You'll want to experiment with creating your own blood. I then utilized Burnt Umber stain in various spots to darken a bit.

## EYES & HAIR:

I did the eye the way I've done a ton of other eyes by following the instructions in many of Horizon's vinyl kits: Pink-Burgundy, Ivory, then a Pink-Burgundy wash, etc. It works!

This licensed kit is done and it's a great addition to my collection. This was a sample that the producers sent to me and it's changed quite a bit since I've received mine. Now, it comes with a redwood plank to mount the head on; an electronic eye and a nameplate. Hoo-hah! Cost? Are you ready? \$79.00 plus shipping/handling. You'll want to get yours from Global Marketing and you can check any of their ads in this issue (or to the left) for contact information. Want an Arnold/Terminator head that allows you to detail, detail, detail? You won't be disappointed.



For the Terminator Kit, contact:

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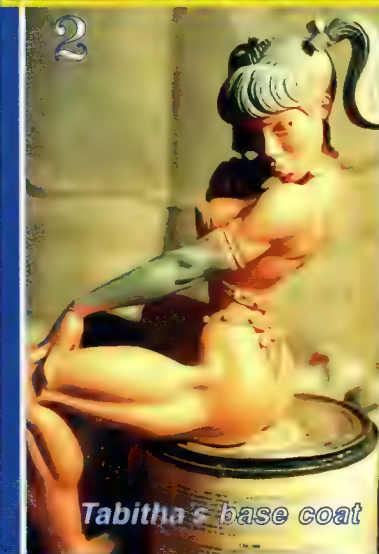
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# Witching Hour

with Scott Davis



When you look at the advertisements for Azimuth Design's line of "Girl Kits" you notice that the kit photos alone are bold statements. Initially, you look at them and wonder "Wow, do these kits really look that good?" Well, let me answer that question with a quote from my favorite wrestler, Stone Cold Steve Austin, by saying, "Everyone give me a HELL YEAH!!!" Not only do they look great, but they come with all kinds of extras such as the poster and comic book that were included with mine. Indeed, these kits are stunning.

The focus of this article will be the breathtaking BAD TABITHA kit. If you're into "Girl Kits" (and I'm assuming you are if you're reading this) then Tabitha won't disappoint you. Expertly sculpted by the wonderfully talented Mike James, she is the perfect blend of symmetry, muscle tone, and alluring feminine beauty. Bad Tabitha is one wicked young lady, just waiting for you to bring her to life and I'm going to show you how to do that right now.

From time-to-time I may mention some products by name. That doesn't mean you have to use these particular brands. You should use whatever you feel comfortable working with. These are just suggestions because they work for me and I believe in them. This article was written with the moderately experienced modeler in mind, so I am assuming that you already know about techniques such as drilling & pinning, and putty work, etc. If you're a novice modeler, I've included a few pointers about these methods. You can also learn about them in back issues of this magazine, as well as others. So, if you're ready to grab hold of Tabitha (I know I am), let's get to work!

## PREP WORK

First, you'll want to give Tabitha a nice bath to remove any mold release agent. Mike suggests using rubbing alcohol first, followed by mild soap and water using warm, NOT hot water. Since I figure he knows what's best for his kits I used this procedure and she cleaned up nicely.

Now you'll probably have to do a little trimming and sanding. There were a few sprue stems on my kit; one on each knee and on one of the elbows that I had to trim away and sand down. I also had to trim some resin from the gap between the heels and the soles of her shoes. For this I use my Craftsman rotary tool (same thing as a Dremel). If you don't have one of these I suggest you get one; they are an invaluable time saver.

As kits go this one is extremely clean. Seam lines, if any, are almost invisible and were quickly sanded down with fine grade (220 grit) sand paper. There were only a few very tiny pinholes on the body and a few on top of the head that I had no trouble filling.

I use Model Magic putty by Carl Goldberg Models Inc. It's a non-solvent based, odorless putty that I think is great. It's strong, very light weight, sands easily and because it's water soluble it can be smoothed with wet tools (or your

fingers). If it thickens up you just mix a little water in and it's good as new. You get 8 ounces in a jar and it should last you for many kits.

After trimming, sanding and filling are complete, I test fit all of the parts to see how well they line up. I use a hot glue gun which allows me to do a quick pre-assembly for fitting purposes. Once I'm satisfied that things are lining up properly I just pull her apart and tear off the hot glue clumps (this isn't difficult and can be done with a knife or even the end of a screwdriver).

## DRILLING AND PINNING

Ok, with our prep work done we can now move on to some assembly preparation. Because resin is so heavy and this is a larger kit (1/4 scale), it's always a good idea to drill and pin the limbs to the body. Even though Tabitha's weight is perfectly balanced on her exquisite behind, I still strongly recommend this procedure. For novice modelers; the reason we do this is to prevent shearing off should one of the limbs be struck from the side. Believe me, no matter how careful you try to be you're going to bump your kit on something someday.

In general, I prefer to use screws for pinning because I feel that they anchor the pieces together much more solidly than wire. However, since Tabitha's arms are supported by her body I used wire for them and used screws on the legs only. After inserting them, I use the rotary tool to cut off the heads so that only the shaft remains, enabling me to drill smaller receiving holes in the torso. I use dry-wall screws because they work well, they are inexpensive and you get a lot of them in a box.

It's a good idea to drill and pin Tabby's head as well. I just use the wire again here. Her pony-tails, if trimmed properly, fit snugly into their holes and really shouldn't need pinning. You will though, have to take a small bit and drill out the holes in the ribbons. Photo 1 shows the kit with all pre-drilling and pinning complete and ready for assembly.

## ASSEMBLY

It's now time to get busy putting this little vixen together. Obviously where the parts go isn't difficult to figure out from this point. I'll preface this by saying that the super glue I use is JET medium viscosity, cured with JETSET accelerator. Therefore you have to work somewhat quickly; hence the need for accurate test fitting prior to assembly. I also use hot melt glue for the receiving holes. If you don't have a glue gun you can use one of the various epoxy glues for this purpose as well, however the hot glue is quicker, and I recommend it.

Since I did my test fit earlier, putting Tabby together was a snap. Using hot glue or epoxy putty in the receiving holes works great because it surrounds the shaft of the screws (twist the limb a little as you're pushing it on to aid in this) and really grabs them. If you use this assembly procedure your kit will be solid as a rock.

## PUTTY AND PRIMER

On my kit, the only joints that needed putty



work after assembly were a tiny gap where the arms meet the torso, between the neck and torso, and a larger gap where the legs join the body. I use the Model Magic putty again and fill them in with my first coat. After drying and sanding I apply more of the putty in gradual layers, sanding smooth between each layer until the joints have vanished. Note: Another trick you can do with this putty is using a wet sculpting tool or your fingers after the Model Magic has set up a bit. It will smooth down pretty nicely and lessen the amount of sanding you have to do. This is probably the most laborious part of building Tabitha but it is absolutely necessary that you have the patience and take the time to do this properly.

When you have a kit with a lot of exposed flesh (I'm sure most of you would agree that Tabby qualifies in that regard), it is imperative that you have invisible seams. Many a good paint job can be ruined by improper putty work on the joints. You'll realize why as soon as you start to apply primer. If there are any flaws in your putty work they will jump out at you when the paint hits them. It's a good idea to prime the kit between layers of putty so that you can progressively see what areas you'll have to work on. Mike recommends using a lacquer based primer; he says that gesso just simply won't do the job. Note: I use light gray primer for this stage because it shows any flaws a little better than white, which is the color of my putty. Sometimes I do use white primer before painting to bring out the flesh tones more, but with Tabby I want a darker base coat so I just go with the gray.

#### **PAINTING**

I've chosen a slightly different color scheme for my version of Tabitha than the one in the sample photos that come with the kit. Because of my overwhelming passion for brunettes, I've decided to give my Tabby black hair and big blue eyes.

There are pros and cons to the painting methods you may choose for her. Generally, I always prefer air-brush because nothing beats it for smoothness of tone. However, sometimes this doesn't work well with base coats as the layer of paint is too thin and doesn't stand up well to repeated handling during the painting process. Sometimes clear-coating after the base coat can eliminate this dilemma, but that too can cause a problem, because occasionally the other layers of paint to be sprayed on later sometimes don't stick well to the clear coat.

Lately I have been using a combination of careful brushing for a stronger base coat, then using my air brush to achieve the well blended variations in skin tone afterward. Another note about clear coating: although I didn't use it on this kit, Mike suggests using Testor's DullCote™. This will provide a nice flat contrast to your high gloss areas.

If you thin your paints to a smooth, creamy consistency, you can brush them on with a 1/4" wide flat brush (flat leaves less stroke marks than round) and achieve a very smooth effect. Use thin coats and build up layers of paint, feathering out your paint to eliminate stroke lines until the base coat is opaque. If done properly, you'll have a solid base paint with virtually invisible brush lines.

There were also some other painting challenges with Tabitha that I had planned for ahead of time. Because I chose to completely assemble her before painting I had the following to deal with: one arm rests tightly against her body, her other hand rests on her thigh, and her chin is close to her shoulder, leaving very little room to paint in these areas.

I was already aware of this because of my test fit of the parts, but I chose to go ahead and assemble her because of the tiny joint gaps in the arms and neck that

had to be filled before painting. I knew that I had brushes that I could get into these areas for the base coat, and that I could still get my tone work done with the air-brush later, so I went ahead with assembly. Making that decision is a judgement call. You'll have to check when you do your test fit of the arm joints to see if you have gaps. If not, you can paint the arms individually, which will leave a lot more room to work with on the torso.

Now, a quick word about paints. I'll run the risk of offending some modelers out there by saying here that a lot of guys are into these special "trendy" paints (such as Polytranspar, taxidermy, pre-mixed air-brush paint, etc.) right now. The reason I bring this up is that you read so much about it that some modelers might get the idea that you can't even paint a kit properly unless you have these specialized mediums.

If that's what works for these guys then that's great; I'm glad it's successful for them. I'm telling you right now though, that you can paint your kits with inexpensive acrylics and achieve the same results. You just have to practice and learn the medium your working with.

The paint I use is Ceramcoat acrylics by Delta. It's sold in most hobby and craft stores and only costs about \$1.30/2oz. bottle where I buy mine. It can be easily thinned for air-brush work, or brushed straight from the bottle if you wish. It also comes in a very wide range of colors. If you practice and learn how to mix the paint you'll find that you can achieve the same effects that you can with the specialized paints by using various washes, staining and thinning methods.

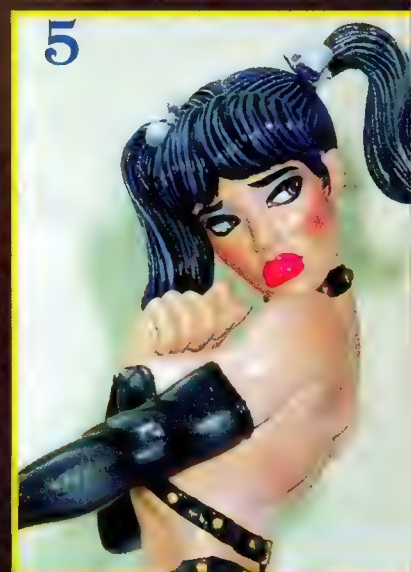
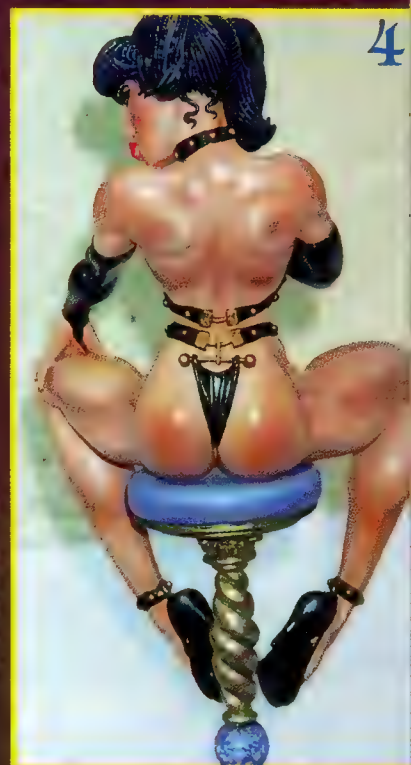
I have a basic rule of at least 3 tones for my flesh colors: base color, shadow color and highlight color. Usually I break this down even farther using about 5-6 tones (or more) before I'm done. The more subtle variations you apply the better. For example: look at your own skin and notice just how many different color variations there are in it. This will allow you to understand why I say "more is better" when it comes to variety in flesh tone. Good examples of such work can be seen in paintings by fantasy artists Frank Frazetta, the Hildebrandt brothers, Boris Vallejo, Olivia and others.

I'm not going to go into the exact colors I used for Tabitha because depending upon availability in your area, you may or may not be able to find them. So I'll just stick with a generic description (light pink, dark blue, etc.) and leave the actual choosing to you. Besides it's your kit, you don't want it to look exactly like mine. Choose your colors to give your own unique perspective to her appearance.

For Tabitha's base coat I mixed equal parts of white and pink, following that with 1/3 flesh tone, 1/4 yellow and 1/8 orange. This mixes into a nice flesh color. I want it a medium tone because later I'll be adding the shadows and highlights. I carefully brush this on as I described before. It took about 3 coats for me to get a nice smooth opaque finish. You can see the result in photo 2.

Now I'm going to bring out the air-brush. Moving on to the shadow areas I mix some flesh with a little tan or golden brown to create my shadow color. I use the air-brush and carefully spray this into the crevices and indented areas on her body. Don't go too heavy with this, just enough so that it will enhance your highlights later. Now I take a blush color and hit the same areas again very lightly to darken the shadow a bit more. If you get it too dark, just mist over it with the flesh tone again to lighten it up. I also use various light brown tones finely misted in for depth.

Highlights are slightly trickier. Since these colors usually are somewhat transparent they tend to vanish even more after the final clear coat stage. Therefore don't be afraid to put them on a little heavy. You can look at photos (body-building magazines are good) for reference to see where the lighter skin tones are on the





human body. With Tabby it's pretty easy because Mike James has sculpted such beautiful muscle definition into her, it's obvious where the highlights go.

I use a couple of highlight colors. The first stage is flesh mixed with white. I mist all the upraised areas of the figure with this. Then I'll use pure white and carefully go over the same areas but not covering my previous color completely. This is a fine line; you have to use enough so that it will show up under the clear coat, but not so much that it looks unnatural. Mastering this effect can only be achieved with experience and unfortunately no advice I can give you will teach you that. So make sure you practice before painting your kit.

Obviously, you can mist in subtle tones of pink, orange, red and yellow during the shadow/highlight process (I did this, as you'll notice in the finished photos) to add even more depth if you wish, it's up to you. Since I have to handle her to do the detail work on her face, I spray a light clear coat on to protect what I've painted already. The end result of all the flesh work can be seen in *photos 3 and 4*. Now we're ready to move on to Tabitha's beautiful facial features.

To start off I want to shade her eye sockets and cheeks. Although I can, and have used the air-brush for this in the past I've found an easier way to do it: I use artist's chalk pastels applied with a Q-tip™, followed by colored pencils (used lightly) to enhance the effect. Using a mixture of blue and purple I shade in these areas, creating a nice eye make-up effect. Then I use a little pink/red for the cheeks. I then spray a light mist of clear coat to protect this as I work on the rest of her face.

I begin painting the eyes with a mixture of white and a very tiny amount of light yellow. This creates a more natural looking off-white than just using the color straight from the bottle. After that I wash in some light pink to fill in the crevice of the lower eye lid. I then take a dark blue to start her eye color, painting a circle around the indented area where her pupils are. After this I cover it with a lighter blue in a smaller circle, leaving a thin dark line around this lighter shade. Take your black and fill in the hole for the pupil. After that take the black and do the eye-liner and eyebrows.

You may or may not choose to use white to add a highlight dot to the colored portion of the eyes. I never do this because the gloss I add later produces a strong reflective surface, which provides its own highlight. It's all a matter of preference though. For Tabitha's seductive lips and fingernails, I use fluorescent pink, darkened slightly with red, followed by light pink for the highlights.

Moving on to the hair. This is not too difficult. I use straight black for the base coat, carefully applied with small brushes. When that is ready I dry-brush a little blue for highlights and then very lightly go over that with some white to bring them out a little more. Be careful not to overdo the white, just add enough to enhance the blue. I paint the bows in her ponytails dark blue, followed by a light blue, and then silver for highlights. I also add a touch of gold to the center of the ribbon where it clamps her hair. For a close view of the completed face and hair see *photo 5*.

Obviously, what little clothing Tabitha is wearing is base-coated black (paint the studs in

her costume black as well, when you dry-brush the metal color later it gives a worn look to it). You could leave it just like this but I decided to go one step farther and hit the upraised areas with some silver for highlights. This creates a really nice shiny effect, as well as bringing out the muscle tone under the gloves. Now I go back in and paint her hardware gold and then follow that with a little bronze just for depth. Ok now we're ready to clear-coat her again (two coats), then I go in with my high gloss polyurethane (water based) and hit the eyes, lips, fingernails and her costume. This takes 2-3 coats but really gives her suit a very shiny rubber/vinyl look. With this complete, Tabitha is done! Refer back to previous photos to see this.

For the base I air-brush the seat of her stool light blue then mist around the outer edges with dark blue. For the ball near the base I go with simulated blue marble. I do that by first painting it light blue, then dipping some crumpled up plastic wrap into my dark blue and pressing it against the ball, making a broken pattern. Finish it up by taking your dark blue and drawing in some thin squiggly lines coming off the dark portions. I paint all the metallic areas black, then wash a light green into the crevices for the patina effect. Then I dry-brush on gold, followed by bronze, then highlight with a touch of silver. Using these three metallic colors instead of just one really adds depth, and gives the piece a realistically worn look. Seal all that with clear coat then finish up by coating the marble ball with 3 coats of the high gloss polyurethane.

For most of you, all that would remain would be to attach Tabitha to her stool and she'd be done. I decided that I want a slightly more sturdy base since she'll probably be on display for some time in the hobby shop I do build-ups/painting for, so I bought a small round piece of decorative wood and I'm going to go with the simulated marble effect again. I use the same technique I used for the ball, just a little darker this time. Use 5-6 coats of the polyurethane for a super high gloss. You can see the completed base in *photo 6*.

I attach this to Tabby's stool by drilling up through the wood into the base and screwing them together with a little hot glue sandwiched between them for added strength. I drill and pin Tabitha to her stool (just using the wire) and I am finally done. You can see the results of all this work in *photo 9*.

In closing I would just like to say that I really had fun writing this article for you and I hope that you not only enjoyed it, but maybe learned a few techniques or tricks that will help improve your modeling skills. Don't get discouraged if your kits don't turn out looking like show pieces your first time out. Remember, we all start with small, humble efforts and learn from there. No matter how good your skills are, there is always room for improvement. There is always something new to learn. Keep striving to be the best modeler you can be. Thanks and good luck in all your modeling projects.

#### ABOUT THE AUTHOR

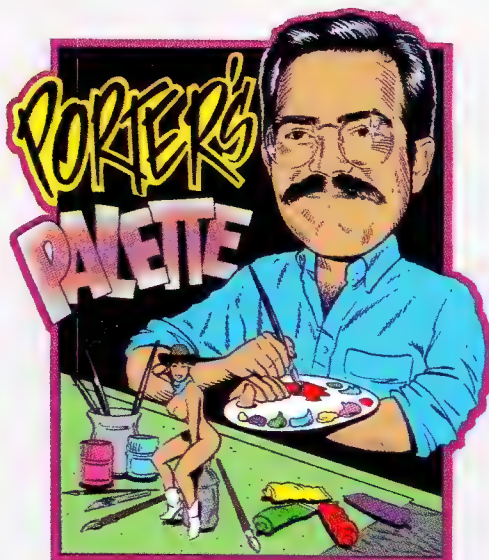
I slave my days away as a carpet installer in my hometown of Wheeling, WV. In my free time I offer my kit build-up and painting services professionally, through Hobby's Inc, located just across the river in Bridgeport, OH. If you have

any questions or comments you can reach me online at [sdavis9024@aol.com](mailto:sdavis9024@aol.com) or by snail mail at the following address: Scott Davis, 16 Breezy Acres, Wheeling, WV 16003-4606.



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Fax: 717.224.4037  
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# CORPORAL BROWNE

by JOE PORTER



Acknowledgement: Color plate of Corporal Browne courtesy of Osprey Publishing Ltd., from the book *Long Range Desert Group*, revised edition of which will be published as New Vanguard #32 in July 1999.

## BASICS OF FIGURE CONVERTING

With the incredible volume of high quality figures on today's market, chances are you can happily paint away forever and still not get to all the stock figures which tickle your fancy. But let's suppose you'd like to reposition one of those figures just a bit, or better yet have an idea for a figure which isn't available. I don't consider myself a sculptor by any means, and am most thankful for those who possess this unique talent. So if the entire build-an-armature-flesh-it-out-sculpt-your-own-head concept leaves you laying on the curb with your face in the gutter, here are some basic tips to converting.

As an example, I've chosen a British soldier of the Long Range Desert Group (LRDG), which operated in the African deserts in World War Two. Theirs was a unique mission and a fascinating study - volunteers from a wide assortment of units operating behind the enemy lines for weeks at a time, gathering intelligence and making maps. Their role was almost to avoid the enemy, and thus the LRDG suffered few casualties; yet the priceless service they provided unquestionably increased Allied capabilities and thereby shortened the war.

The figure chosen for this project is featured as the final color plate in *The Long Range Desert Group*, published in 1983 by Osprey Publishing of London as #36 in their obsolete *Vanguard* series. I contacted Specialty Book Marketing in New York and Osprey of London, and must stress at this point that the copyrighted color plate is reprinted here with their express permission.

The artist who rendered the plate is Kevin Lyles, and is taken from a photograph of Corporal L.H. Browne (a New Zealander) in the winter of 1941. The accompanying text notes how the 'chappies' sandals were the only uniform item issued to members of the LRDG; everything else was privately owned or locally acquired. That is the case here. Corporal Browne is wearing a Hebron coat - a heavy goatskin vest worn with the goat hair on the inside for warmth. And this is where our story begins.



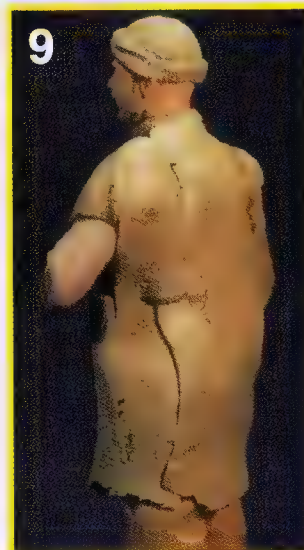




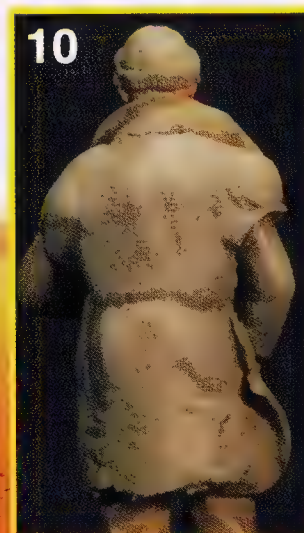
By definition, a figure conversion involves changing a figure from one thing to another. Converting isn't quite scratchbuilding, as in a conversion you have to have something to get you started. I've converted many figures over the years, and have made a point to buy figures as much for the parts as for the subject matter. Often a figure has a unique pose or interesting features which make it immediately suitable for conversion work. To build Corporal Browne in the 120mm (1/15) scale, I trolled through the parts box for a suitable basic pose. The torso, arms, left hand, and feet are from different Verlinden Productions figures. In the case of Corporal Browne, a number of parts would have filled the bill; his new clothing will cover most of these parts. Most important were the bare feet, and the head. The head I finally selected is from a 1/15th head set by Warriors. The figure was secured at the waist and ankles, with the head, arms, and left hand pinned in place, as shown in **Photo 1**.



The writers for this magazine each have a favorite putty - make mine Milliput! This remarkable two-part putty from England has no equal, in my humble opinion. Equal parts of the thick putty are kneaded together by hand, and then applied using any variety of tools. Milliput can be smoothed with water and when dry is hard as a rock and doesn't shrink or crack. I used a hobby knife, toothpicks, and a Squadron putty applicator, warm water, and my fingers. The conversion process started with the head (**Photo 2**). The Warriors head has a wide, toothy grin, but otherwise is a close likeness to the plate of Corporal Browne. The teeth were carefully carved out, and a new lower lip fashioned from Milliput. The putty generally allows a 60 to 90 minute working time, so be careful not to mix more than you can use in that period. The general shape of the new lip was put place, and the area beneath the lip smoothed out. A strip of Milliput was wrapped along the jawline for the beard.



Using a sharp hobby knife, the hair of the beard was gently formed. Several dozen gentle chops were pushed into the beard to create the hair texture, all the while keeping the beard uniform and trimming the edges to match the photo. The mustache was likewise formed, and the final shape of the lip was finished as the putty continued to harden. A ball of Milliput was pushed onto the top of the head as the basis for the knit cap (**Photo 3**).



In the same manner as the beard, the pattern of the knit cap was formed working from the center point of the head downward, forming evenly spaced ribs in the cap. Another strip of putty was wrapped around the head to form the rolled up portion of the cap, and the ribs made with the knife (**Photo 4**). It's a good idea to have several sharp toothpicks and craft tools handy to clean up the edges of each Milliput application. The putty is extremely easy to form and clean up due to its thickness, smoothness, and compatibility with water.

**Photo 5** shows the creation of the turtleneck sweater and jacket. The sweater collar was made in the same manner as the cap. Large pieces of putty were rolled flat and cut to match the two front halves of the jacket. The right arm was glued in place and putty used to thicken the lower sleeve. The left cuff of the sweater has also been added, and the tail of the jacket folded over the arm to match the Osprey plate. Brass pinheads were used for buttons. In **Photo 6**, the left arm has been secured, but the hand is still only pinned in place. A lapel for the jacket was cut from lead foil, and the fourth button put in place. **Photo 7** shows the back of the figure at this stage - pretty ghastly! Time and putty weren't wasted in creating the back of a jacket that would never be seen.





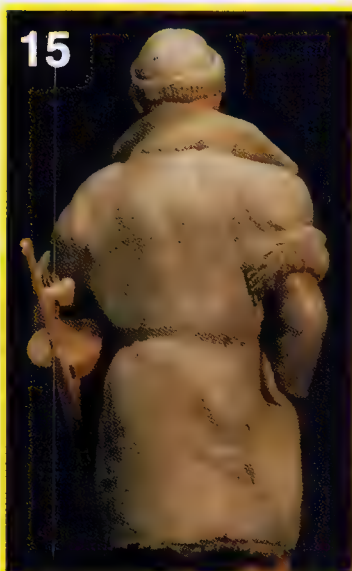


**Photo 8** shows the simple sandals worn by Corporal Browne. Twin rectangular pieces of sheet plastic were cut and glued to the feet, then trimmed down with small scissors. The two lead foil straps on each sandal were repeatedly test fitted before being glued into position.

**Photo 9** - the goatskin vest, the predominant uniform piece, begins. Large slabs of Milliput were roughly fitted to the body. The seams were then smoothed with a wet finger (right index, to be exact). In **Photos 10** and **11**, the vest begins to take shape. The heavy, turned-up collar was attached, and to help replicate the rough animal hide, a household cleaning pad (those green square things you have under the kitchen sink) was lightly tapped into the still-damp putty.

The heavy goat hair presented an interesting task. I thought about using various artificial hairs, but was concerned about their longevity. I decided to stick with the Milliput. Large pieces were used for the lapels and sleeve areas, with thinner strips along the edge of the vest. Again, the trusty hobby knife came into play, as dozens of slashes were made in the putty to give the illusion of the hair (**Photo 12**).

In **Photos 13** and **14**, a Thompson machine gun with drum magazine (from Verlinden Productions) is tacked in position. The goggles turned out to be much easier than I anticipated. Lead foil was wrapped around a brush handle, with the joint on the bottom side where the goggles meet the bridge of the nose. Decal scissors were used to gently trim the goggles to the proper shape. Add lead foil straps, a pair of old Historex buckles, and there you are. **Photo 15** shows the back side of the figure at this stage.

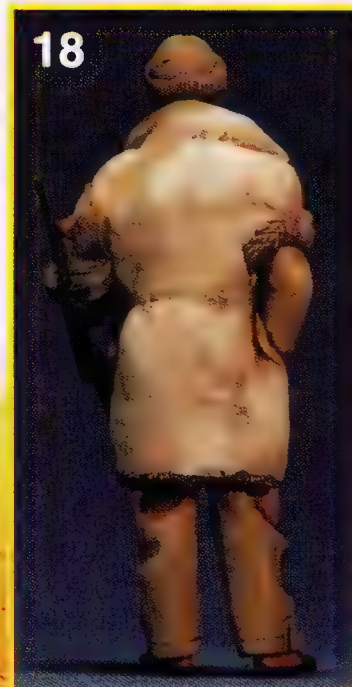


**Photos 16, 17, and 18** show the figure through the painting stage. In 16, the figure is primed with Badger Modellflex Mud, a fine acrylic paint for airbrushing and basecoating figures. The photo offers a good example of how the various mediums used in the figure - resin, foil, putty, etc. - all pull together when the primer goes on.

Corporal Browne was painted with a combination of acrylics, oils, and enamels, plus Testors Clear Parts Cement for the lenses in the goggles. As this isn't a painting article, I'll let the pictures do the talking. Granted, it's not an exact duplicate of the Osprey plate, but it's darn close!

There you have it, fellow modeling enthusiasts. Milliput can be used for anything from simple

mustaches and pouches to larger projects such as these, all the way to entire scratchbuilt originals. It is imported exclusively by VLS and is available at all fine hobby shops. If you've been hesitant about anything other than stock figures, hop off the fence and grab some putty!





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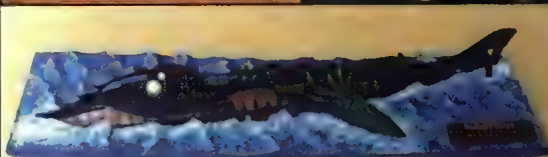
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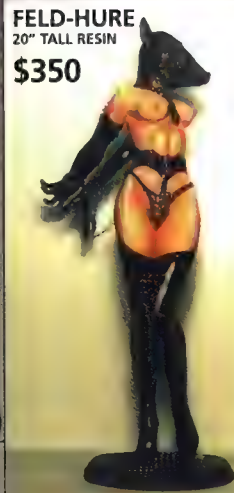
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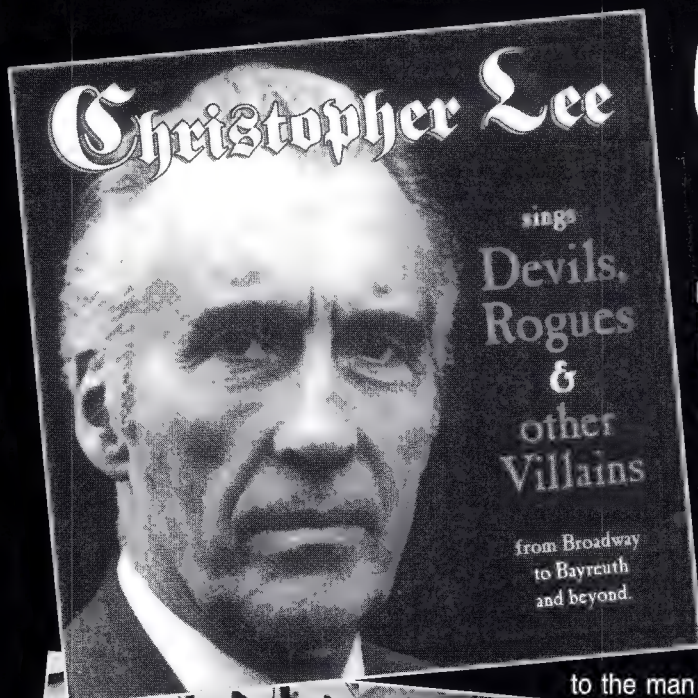
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# Christopher Lee Tall Dark And Gruesome!

Southern California received a special treat this past Halloween with the rare personal appearance by one of the last living masters of film horror, Christopher Lee. Hundreds of fans turned out to greet Mr. Lee at CREATURE FEATURES in Burbank, where he autographed copies of his CD "Devils, Rogues & Other Villains," released on the Wolfslair label. The CD reveals for the first time to much of Lee's public his lifelong personal passion for the art of musical performance, in which he sings selections from Broadway to Bayreuth and beyond.

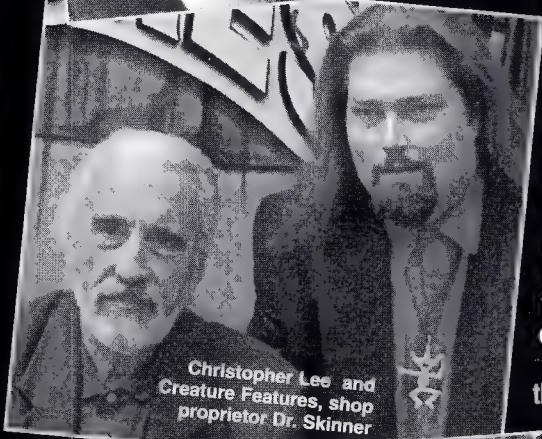
Lee was greatly moved by the overwhelming turnout, and notes that he's never taken it for granted. "It's always good to know one's work is appreciated."

MR's own Bill Craft was on hand to pay homage to the man who so greatly inspired him over the years. "It's hard to know what to say to your childhood idol once you actually come face to face with him!" sez Bill. Lee's appearance is yet another in Creature Feature's long-running series of signings by genre celebrities, which this year has included composers Mark Snow (The X-Files) and Leonard Rosenman (Fantastic Voyage). Two weeks previous to Mr. Lee's Halloween fete, the shop hosted "The Addams Family Ax-Travaganza," featuring author Stephen Cox (The Addams Chronicles) and performers Lisa Loring and Felix Silla (Wednesday Addams, Cousin Itt). Shop proprietor Dr. Skinner says he's "honored to be able to keep fans in touch with the artists who helped shape all of our lives," and will continue to cook up such events as long as folks keep coming back.

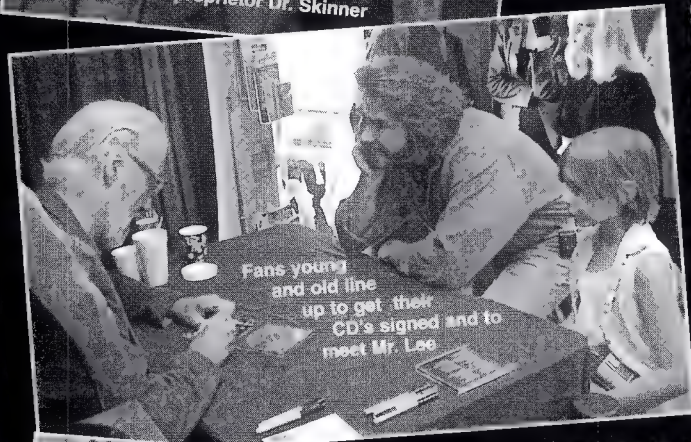
Lee has incarnated a diverse range of characters from Prince Philip, the painter Gauguin and Rasputin, to Dr. Fu Manchu, and of course such gothic luminaries as Frankenstein's creation, Count Dracula, and the Mummy, in the extraordinary series of successful Hammer films which revitalized the British film industry in the 1950's. Revering his starring turns in such classic horror works, many of Lee's most ardent fans may overlook the fact that his remarkable career has been dominated by an incredible versatility, distinguishing himself in such wildly divergent vehicles as Sir Laurence Olivier's 1948 classic "Hamlet," and his appearance as guest host of "Saturday Night Live" thirty years later. His filmography of over 200 films has earned him a spot in the Guinness Book of World Records as the international star with the most screen credits.

Yet there is one talent of Lee's that is practically unknown to his worldwide following: his distinctive baritone singing voice. While opera and singing have been life-long passions in his private life, he has only rarely been afforded the chance to utilize this gift in professional pursuits. In the unique CD "Devils, Rogues and Other Villains," Lee not only sings but acts the roles of a tormented Russian Tsar, Germanic god, French devil, Spanish knight and ghostly American cowboy. His renditions of such grand malefactors as Iago and Hagen seethe with tragic quality, while his deft touch for irony and comedy can be heard in the lighter selections from Mozart and Gilbert & Sullivan.

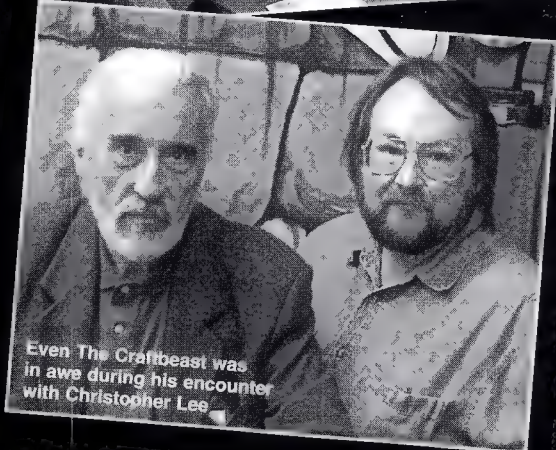
In his autobiography Tall, Dark & Gruesome, Lee says "The one great regret of my life is that I did not make more of my singing." Thankfully for us all, 75 years of life haven't slowed him down, and Lee has at last realized his dream.



Christopher Lee and Creature Features, shop proprietor Dr. Skinner



Fans young and old line up to get their CD's signed and to meet Mr. Lee



Even The Craftbeast was in awe during his encounter with Christopher Lee



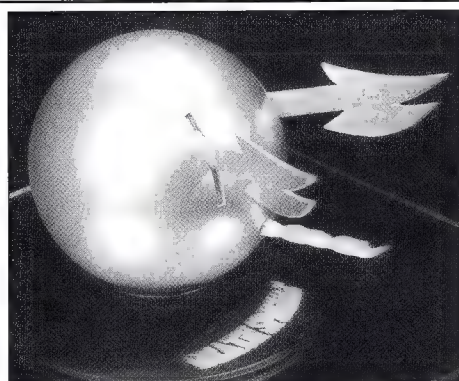
# STRANGE NEW THINGS



# COMING AT YOU!

Don't forget to tell these companies that you saw their product in *Modeler's Resource*!

Dealers/Manufacturers: Send us your pictures and information for free placement in this section. Get the word out about your products!



## Death Sphere

Here's an easy-to-build, full size resin kit of your favorite scary "toy" for fans of macabre movie memorabilia. Includes display stand and informative assembly instructions. This 1:1 scale replica movie prop kit is available as a "Limited Edition" and can be yours for \$38.95 plus \$4 s/h. Checks/Money Orders payable to Graf-Fiti Creations. Visa/MasterCard also accepted. Color catalog with other releases is available free upon request. Get yours from:

**Monsters & Mayhem™**  
PO Box 10620  
Costa Mesa, CA 92627-0206  
Tel/Fax: 714.751.8620  
e-mail: [uncreepy@gateway.net](mailto:uncreepy@gateway.net)



## Ufology Technology

...presents its first release, a high quality 1/48 scale resin kit of Adamski's Venusian Scout Ship, the classic saucer that started the 50's UFO craze.

Made from the highest quality resin (No bad odors! No warping!) This kit features 30+ parts from CNC milled and lathe turned originals, pressure cast injection molding, and laser cut windows. The beautifully detailed interior has control panels, seat, and includes 2 Venusian figures. The kit measures 8.75" (22.2cm) in diameter. The cost of the kit is \$159.00 (U.S) plus S+H. *Contact them at:*

**Ufology Technology**  
P.O.Box 2474  
Monrovia, Ca. 91017  
1-877-UFO-TECH (836-8324)  
[www.ufotech.com](http://www.ufotech.com)



## Psycho House

Alfred Hitchcock's masterpiece of the macabre is a legend of our time. The famous "old dark house" and adjoining motel are not the place to spend a quiet evening alone. Now, anyone can recreate that eerie-looking house on the hill with Polar Lights' newest model kit, appropriately called, Psycho House. This is the first styrene kit of the Bates Mansion.

Other kits to be on the lookout for from Polar Lights:

- *The Wolfman* by Randy Bowen. You've seen the large version in these pages but now you can be on the lookout for the 1:8 scale styrene version which accurately reproduces all the detail of Chaney's Wolf Man and is authorized by the Chaney Estate and Universal Studios.
- *Customizing Monster Kits #1 & 2*. Remember those great kits? Customizing Monsters Kit #1 includes a lizard, skull and rats and bats along with the original Jake Smith and Willie Jones tombstones, giant spider and web, assorted bones and rotten hands to replace regular hands of monsters. Customizing Kit #2 includes models of large vulture, mad dog,

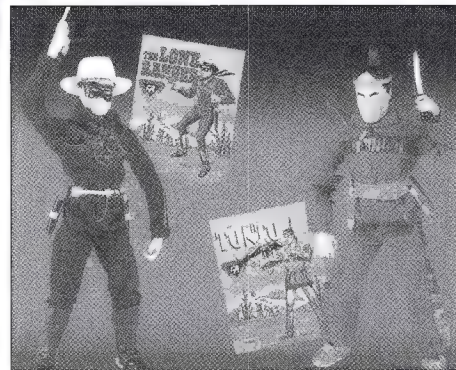
skulls, rats and bats (sorry, no photos at press time).

- *Funny Car Kits 1 & 2*. This is Polar Lights first venture into the entirely new kits. To be released are: Mr. Norm's Grand-Spalding 1969 Dodge Charger and Roland Leong's "Hawaiian," a 1969 Dodge Charger. Both are two of the biggest names in funny cars. These entirely new styrene kits are authentic replicas of real cars. Each kit will include Slix decal. These are coming in 1999 (no photos available at press time).

- *Godzilla*. "Size Does Matter." At least that's what they say about the 1998 version of the most famous monster in the world, Godzilla. Now, Polar Lights is introducing a brand new Godzilla model kit based on the 1998 hit movie. Even though this kit is brand new, Polar Lights is keeping in the spirit of nostalgic model kits with its design. Avail. spring of '99.

- *The Three Stooges*. One for each character (each sold separately); Larry, Moe and Curly.

- *Lost In Space Robot with Dr. Smith*. This kit will combine the famous robot model kit with Dr. Smith.



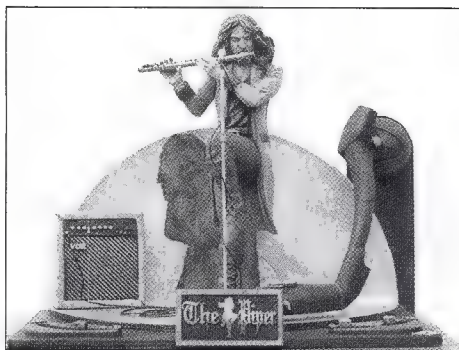
Also new from Playing Mantis is the continuing line of Captain Action dolls. Pictured are the Lone Ranger and Tonto with the evil Ming, the Merciless and Flash Gordon to follow. Check back for additional information on future Captain Action figures coming soon!

[www.playingmantis.com](http://www.playingmantis.com)

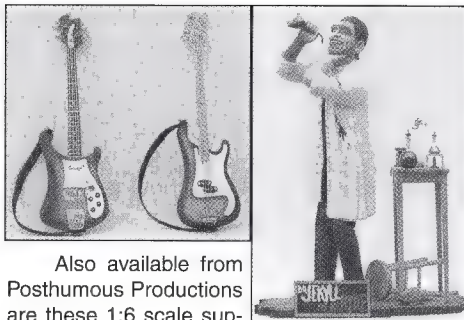
## The Piper

Posthumous Productions presents its 8th figure kit diorama tribute to the great ones of our time. Kit #10, The Piper, based on Jethro Tull's Ian Anderson (1:7 scale). Rising from an opening vintage turntable (1:1 scale), playing a concert flute in pirouette and casting the shadow of his alter ego (Aqualung) on the back-





ground (an LP record). Kit comes complete with figure, turntable-style base, microphone, amplifier and name plate. Once again from Posthumous Productions, everything needed to build the perfect tribute to another great Rock 'n Roll band who have stood the test of time. Kit is \$125.00 plus \$10.00 s/h.

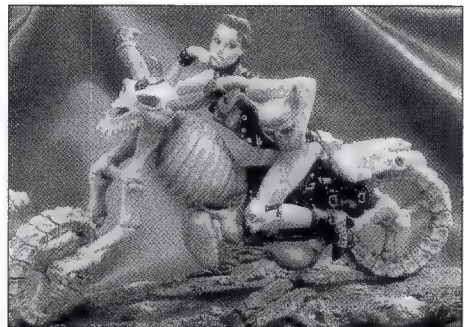


Also available from Posthumous Productions are these 1:6 scale supplemental guitar kits. These can be purchased as a supplement to the Rock 'n Roll figure kits or can be built and displayed alone. All guitar kits are packaged, carded and polly bagged. Shown are the Fender Precision ("P") Bass and the Rickenbacker Bass. Each guitar kit costs \$35.00 (s/h included).

The Great Cornholio is the 3rd cartoon character figure kit diorama from Posthumous Productions. This kit is \$30.00 s/h included.

Finally, Name Plates Aurora Should'a Made. Dress your Aurora or other figure kit up with a cool looking nameplate like the one shown on the Dr. Jekyll figure kit. These plates are roughly 2" long by 1" high and 1/8" thick. Cost is \$6.00 s/h included. All checks/money orders must be made out to John D. Appgar, Jr. and you can order these and other products from him at:

**Posthumous Productions**  
88 Oakdale Rd • Chester, NJ 07930  
Tel: 973.347.8225 • Fax: 973.347.8287

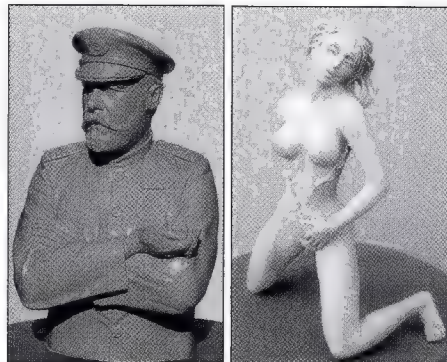


### Fantasy Gifts

This company has a very cool market for those into preprints and fantasy gifts. Their

color catalog boasts nearly 100 items all reasonably priced. Shown is their Biker Chick on Skeleton Motorcycle (#F6-250) which measures 13 inches long and 7 inches high for a cost of \$50.00 plus s/h. For more information, check out their ad this issue and contact them at:

**Fantasy Gifts**  
147 West 35th Street • NY, NY 10001  
Toll Free: 1.877.249.1376  
Fax: 212.268.9855  
e-mail: SIDV9@aol.com  
www.fantasy-gift.com



### Dolya Art, Inc.

Here are a few more items for your enjoyment. Pictured are the Lingerie Girl (#FF-6002) and Captain Edward J. Smith (#B1-4006). Lingerie Girl is 1:6 scale and retails for \$120.95 and Smith is a 1:4 scale bust and retails for \$125.95. For more information, contact:

**Dolya Art, Inc.**  
2228 W. Chicago Ave • Chicago, IL 60622  
Tel: 773.252.3010 • Fax: 773.252.3075

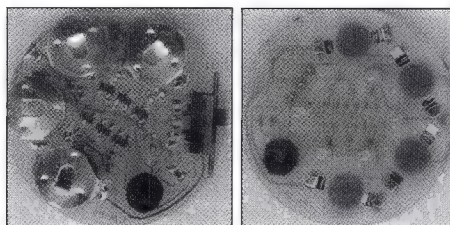


### Global Marketing

This is an up-and-coming company that is knocking people's socks off! You've seen their Tomb Raider and Ancient Conquest kits advertised here and they're only promising to do more! Close to 20 kits are now in some phase of production. Stay tuned to these

pages for more kit releases that are sure to blow you away! In the meantime, you can check their ads this issue or contact them at:

**Global Marketing**  
5632 Van Nuys Blvd, #330  
Van Nuys CA 91401  
Tel: 800.557.7035 • Fax: 818.944.1967



### D.F. Howard Enterprises, Inc.

Here's another fine lighting product to complement the Polar Lights' Jupiter 2 model

kit. This new dome light fits into the clear dome on the top of the hull of the Jupiter 2. It was designed to replicate the lighting pattern as seen in the LIS TV series. Features include a 6 LED array programmed with a one light on counterclockwise chasing pattern, powered by 4 built-in LR44 watch batteries (included), built-in power switch and best of all, the unit is totally wireless. Can also fit into Lunar Models' 16 ft" Jupiter 2. Cost: \$9.95 plus \$3.00 s/h. Buy the lighting unit and the kit for only \$49.95 plus \$8.00 s/h (U.S. orders only). For more info, contact them at: **D.F. Howard Ent, Inc., 2118 Selzer Ave, Cleveland, OH 44109. Visit them online at:**

[www.freeyellow.com/members/4dfhoward/main/htm](http://www.freeyellow.com/members/4dfhoward/main/htm)

### Proteus...

This kit (pictured right) is a 1/4 scale, solid resin bust sculpted by Steve Lawrence and produced by **Proteus Designs**. Includes painting instructions and signed/numbered label that affixes to a recessed area cast into the bottom of the piece. This is the first in a series of original design busts based on half-human/half-animal these. For more information, please contact: **Proteus Designs, 21416 Chase St, #1, Canoga Park, CA 91304 Tel: 818.701.6839**



### CRM Hobbies

**Cleopatra** is being offered from CRM Hobbies, produced by Dream Master Creations. This 1/5 scale, seven piece resin kit w/interlocking pieces, is 10" tall and 12" wide. Price is \$135.00 plus s/h. Also available are two optional lion statues for placing on each side of the base. For more information, please contact: **CRM Hobbies, 3326 Watson Rd, St Louis, MO 63139 Tel: 314.645.1117.**



### Santoleri...

**Desolation** is Make-Up Artist, Ray Santoleri's interpretation of Mary Shelley's monster from her classic, **Frankenstein**. It is 2/3 scale, hollow cast in resin and stands 11" tall. Price for the bust, unpainted, is \$145; painted



is \$225. For more information, please contact: **Ray Santoleri, PO Box 735, Franklin Park, NJ 08823 Tel: 732.197.9116 Fax: 732.821.8842 e-mail: spooky7157@aol.com**





# At the Newsstand

We're changing the purpose of our "At the Newsstand" column. Instead of simply highlighting a periodical with a brief blurb, we'd rather spend more time taking an in-depth look at at least one publication per issue. This will give us the opportunity to highlight the magazine in question and at the same time, provide you with more than simply a cursory glance at it as well.



gone behind-the-scenes on a number of movie backlots and sets while movies have been filmed and it's always new to me. I enjoy finding out how things have been done almost as much as watching the movie itself.

This magazine delves into that area and celebrates it by taking us behind-the-scenes with *Titanic*!; *Creature Creator*, Carol Bauman, and helps us relaunch the *Robinsons* into space. There is coverage of how miniatures were created for two Muppet movies and the design concept for *Species 8472* is highlighted.

There is a multitude of information here, but one thing is lacking: a multitude of color photos. I'm certain though, if this magazine takes off, it won't be long before it's filled with color photography.

Even without the color, I really enjoy looking at all the photos and reading about different aspects of miniatures were created and how they were blended in with live actors.

If you thrive on knowing how things were done, how they were filmed, how they look in miniature, then this mag is for you. You'll want to get your copy and you can do so by contacting the following:

## In the United States & Canada:

**Tangents**  
PO Box 151  
Northampton, MA 01061-0151  
<http://tangents-sf.com>  
Cost: \$18/issue or \$30/yr

**In the United Kingdom:**  
Next Millennium Publishing  
7 Pine Street, Haslingden  
Rossendale, Lancashire BB4 5ND  
United Kingdom  
Cost: £13/issue or £25/yr



Here's something new from our friends on the other side of the pond who have brought us *Sci-Fi & Fantasy Models*; *Effects Special*. This is a magazine that is published twice a year. It's available in the U.S. from Tangents (address at end of article) and also from Next Millennium Publishing in the U.K. Cost of a subscription is \$30 for a one year subscription (U.S. and includes Priority Mail shipping), or \$18 per issue.

The basic reason this publication was put together was because of the growing interest in special effects. In this first issue, quite a bit is covered. Oh, and before I get into it, you'll be interested to know that there are 95 pages of information covering miniatures, animatronics, CGI and prosthetics. I think, if you're interested in this end of the spectrum,

then you'll certainly want to give this magazine a serious 'look-see' because of what it has to offer you.

Mike Reccia and Dave Openshaw introduce the mag by saying, "The magazine you are holding is a celebration of contemporary magic. You see, magic hasn't disappeared from the world; it has simply changed the way it manifests itself." True enough. They go on to say that the magic of today is in making you believe that the impossible has happened. That is somehow seeks to "...recreate the world around you and its man-made objects in miniature or in cyberspace with such finesse you will be unaware that you are watching anything other than the real McCoy on screen."

I, for one, cannot get enough of this special effects/behind-the-scene dynam-ic. We've been fortunate enough to have



# Fantastic Figures

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Pippa Poses

Idaho Annie



Cassie

Jungle Queen



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## Phoenix

## 3D Girls



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For **Additional Show or Vendor Information**, contact:

**Bill Taylor at 714.779.2110 or Jim Sullivan at 714.593.9071**

Southern California Area Historical Miniature Society

## California Show





Touchstone Pictures'

# ARMAGEDDON



**S**ince I'm the new guy, let me start by introducing myself. My name is Jeff Halpern and I work part time at Burbank House of Hobbies in Burbank, CA. I don't really consider myself a great model builder; more like an average one. I am mostly a collector of die-cast and plastic vehicles and I have been concentrating lately on police cars, of which I have built 12 or so models. Needless to say, sci-fi and other such kits are not my normal building fare, however I have built several kits of this type for store displays, including the Jupiter 2, LIS Robot, Munster's Living Room and several other Polar Lights kits. At any rate, that's me. Now, onto the kits.

I built Revell-Monogram's Armageddon kits right out of the box. The only diversions from the directions were painting some of the details on the space station and some paint and decal modifications on the shuttle.

The space station is a new mold from Revell-Monogram and it fits together very nicely. In fact, some of the halves test-fit so snugly I didn't bother pulling them apart for gluing. I painted the main body sections of the station using Testors Flat Gull Gray and added some flat white, red, yellow and black for details. I started painting the solar panels with Floquil Boxcar Red, but I ran out, so I finished the job by hand painting the solar panels with Testors Rust on one side and Blue Angel Blue on the other. I made the mistake of removing all of the solar panels from their sprues before painting, but luckily each panel is different in length, so there is only one panel that fits snugly in each hole (so I got lucky there!). I painted the stand flat black then outlined the Armageddon logo with insignia red and yellow flames. The finished station is quite impressive looking, though a bit awkward to move.

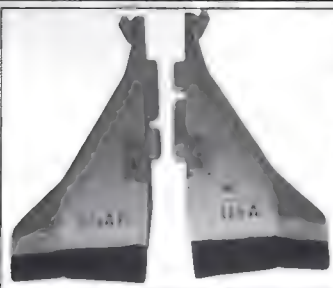
While the space station is a new mold, most of the shuttle is actually quite old. The copyright reads "1977" for the majority of the shuttle, with new wings, cargo doors and rocket boosters. The assembled body and wigs were sprayed with Testors Magnesium Metalizer and sealed, then the wing tips, landing gear doors, rear flap and engines were painted flat black. The rocket boosters were painted with white primer with flat black engines, then I used a red sharpie pen for the four straps on each booster. I left out the cargo hull interior, as I plan to display the model with the cargo doors closed and it looked like a fun piece to use for scratchbuilding!

The model also includes the Armadillo drilling rig, which I painted silver with black windows. One of the main problems with this kit was the decals. Revell-Monogram's decals tend to be very thick and require longer soaking times. They also do not like to conform to odd shapes, such as panel lines, which the shuttle kit is full of. The decals tended to shrivel up when I used a setting solution, so I finished the decal job without any solutions, just patting the decals with a paper towel until all of the excess water was soaked up.

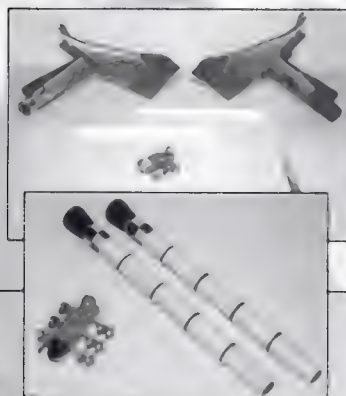
There is another strange twist with both of these kits and that is scale. Both of the boxes claim the kits are 1:144 scale, but when you put them close to one another, the shuttle seems to be many times bigger than the space station.

Overall, these two kits were fun to build. Both contained good, clear instruction sheets, as well as good box art pictures for reference. Sci-Fi kits are still not my number one choice for building projects, but if there are more quality, good-fitting kits like these produced, I may just change my mind! Until next time, Happy Modeling!

MR

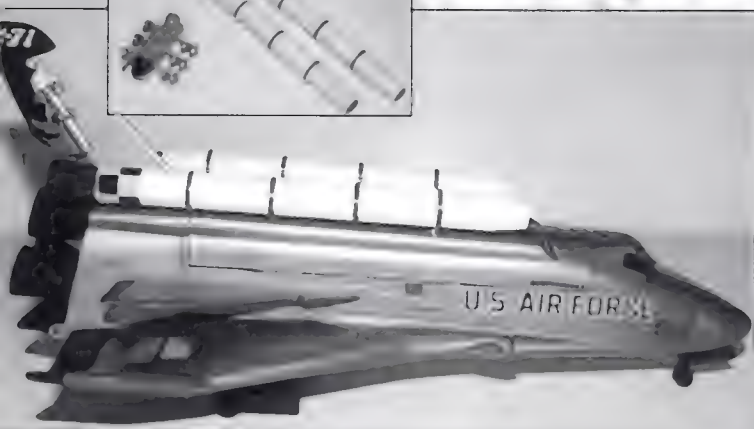
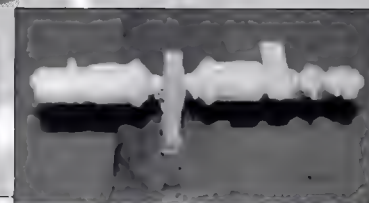
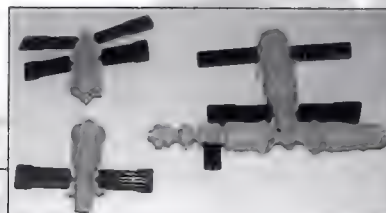


Above: Decal application  
Below: Parts metalized.



Left: Rocket Boosters and Armadillo; Below: Finished Space Shuttle

Right: Subassembly prep  
Below Right: Finished Space Station





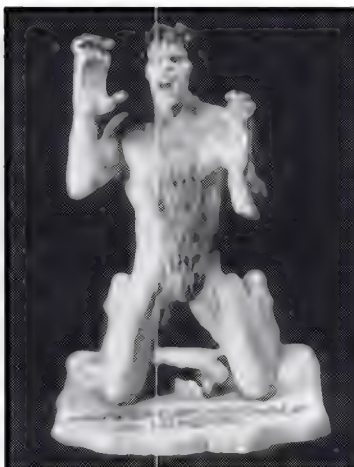


## THE EMPORIUM STRIKES BACK

we are pleased to announce a new range of limited edition kits exclusively available through us



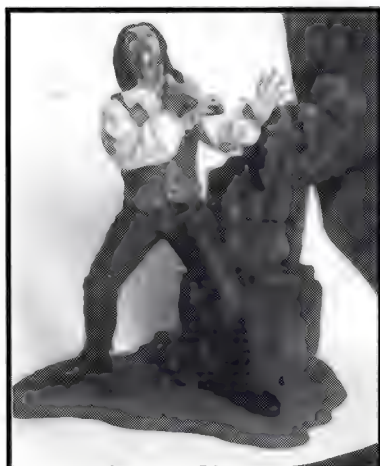
KANE & DIORAMA \$150 INC. POST.



DAVID KESSLER \$120 INC. POST.



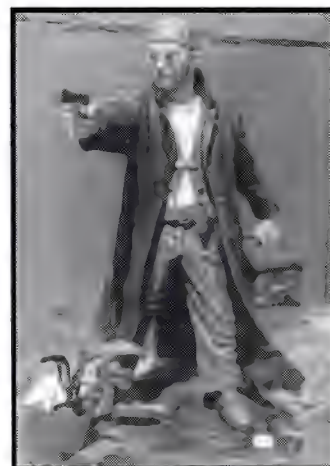
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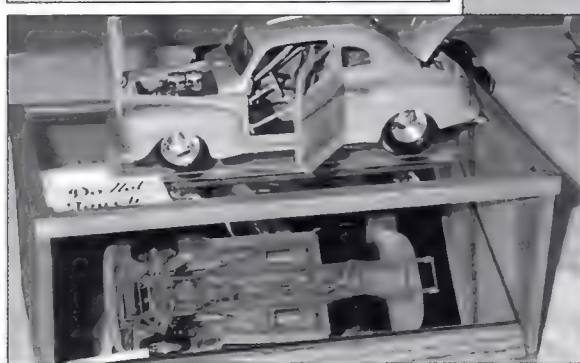
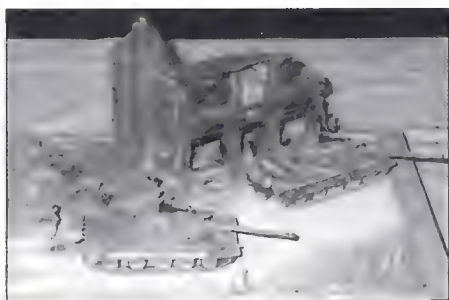
**<http://www.netcom.co.uk/business/starwars/>**





# The Austin Show

by Mike & Cindy Morgan



*Tanks, military dioramas, ships and cars were also included in the model contest.*

The Austin Scale Modeler's Society of Austin, Texas held their annual Austin Scale Model Show, August 29, 1998 at the Palmer Auditorium in Austin, Texas.

This was our first time to this show and we were quite impressed with the quality of entries in the contest. Although the vast majority of the total 550+ entries were automotive, aircraft and armor, the figures in the science-fiction categories represented the genre very well.

This Club has been in existence for some 21 years. At present, there are approximately 40 members in the Club. Phil Brandt is the current president and Bruce Burden is the Contest Director. Both guys had their hands full for the one day show. There were 42 vendors, 165 people entering the contest and 650+ people

visiting the show.

Some of the vendors present included Phil's Hobbies, The Tool Man, Don's Hobbies and Resin D'Etre. Nick Tanguma of Resin D'Etre was the only vendor with a supply of garage kit figures. If you were looking for automotive or aircraft models, this was definitely the place to be. I picked up a pirate bust by Fort Duquesne and a Samurai bust by Andrea. Mike controlled himself with only the purchase of Insmouth by Night Life Productions from Nick.

First, second and third place awards were given in 71 categories along with Best Aircraft, Best Armor, Best Automotive, Best Figure and Best Other. There were also 9 specialty awards plus Judge's Best of Show.

It was really good to see the juniors

doing sci-fi and horror figures, especially in a non-sci-fi figure show. There was a GEOMETRIC Design Pumpkinhead and Medussa, and a Cyclops among others.

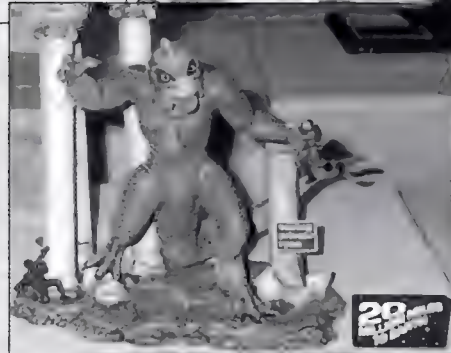
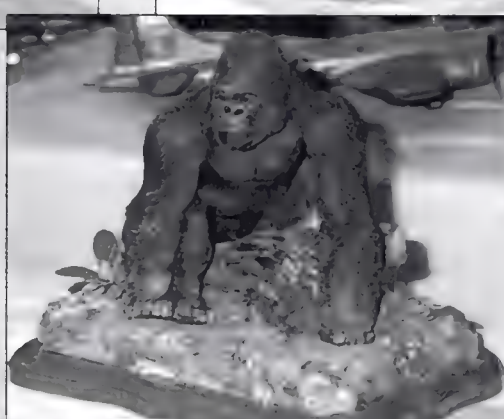
The time and research involved in the military dioramas must be phenomenal! Some of the dioramas had 8-10 human figures with nearly that many armored vehicles. We noticed the judges going over the pieces with magnifying glasses and small flashlights to look into the nooks and crannies. You definitely have to know your stuff to paint these guys for competition!

This was an enjoyable show. The quality and detail of the paint jobs and build-ups was unbelievable and inspiring. Maybe next year there will be even more sci-fi figures showing!





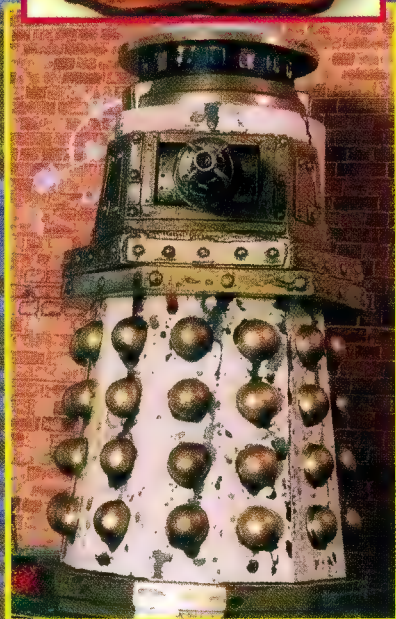
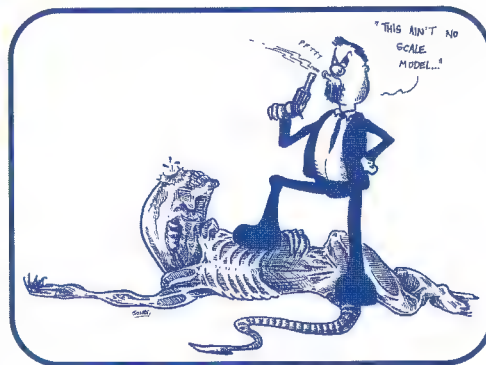
Even though there wasn't a multitude of figures to be purchased at the show, they showed up in force in the contest. Individual information was unavailable.





# Across the Pond

with Andrew "Mad Dog" Hall



Well, it is that time of year when the buds bloom, sap rises and a young modeller's fancy turns to different and new things. I should point out that I use the term "young" with a great deal of artistic license which was used to help create a feeling of 'one-ness' between yourself, the discerning model builder and myself...failed, didn't I?

For new readers and those that are on strong medication, I think a reminder would be handy and should point out that prices mentioned in this article are in **pounds sterling**. Prices do not include postage (unless otherwise mentioned); also that if you are interested in any of the gems then a letter and International Reply Coupon (IRC) would be a good idea. This is the same sort of farce we have to go through if ordering stuff from America so do not take it to heart, OK? Good.

As the BBC have let an important sci-fi anniversary slip past almost unnoticed I thought it wise to mention that time travelling trouble maker, Doctor Who. As old as me, he hit his thirty-fifth anniversary without so much as a whisper from the Beeb. To rectify this, I thought I would mention the **Gunner Dalek** kit which has been knocking about for a while. This Dalek was featured in the 1988 story, "Remembrance of the Daleks," a tale which was actually linked to the very first Dr. Who story, "An Unearthly Child." This is a resin and white metal kit, 1:8th scale and is produced by Reshape selling for approximately £45.00. The featured model was built and painted by Dave "Diddyman" Foster whose only bad comment was that the casting let the kit down and he had a lot of file work to do. That said, he was well chuffed with the final result. Regulars will recall Roy Summers' fantastic Xena figure. Well, the **Star Wars Emporium** have finally got round to producing a companion kit of "Callisto," approximately £60.00. They have also produced a porcelain 1:6th scale western figure of a certain bad guy who just may be Lee Van Cleef to complement the "Fist Full of Resin" Eastwood kit which we featured ages ago. If you want to know more, contact SWE on 011 44 1603 219 750. They also have an "Oogie Boogie" figure for £49.00 with a detailed base at an extra cost.

**Juniper Models** have stated that they will be producing a Lara Croft (yes, another one) and a Tom Baker figure, as yet I do not know if the Baker figure will be a Dr. Who kit or not.

**Imar Models** have produced a resin and white metal figure of Kurt Russell from the John Carpenter version of "The Thing." The kit will include a Spiderhead! Details in this organ soon, but if you can't wait until then, contact: **Imar Models, 2 Marylands Green, Chiselhampton, Oxford, OX44 7XD, England.**

For those who like a titter and who doesn't? There are a couple of new **Larel and Hardy** figures available. One set has them in suits while the other is entitled, "Men at Work." They stand about eight inches tall and respectively cost £40.00, something different for you to ponder.

Lovers of "Space, Above and Beyond" could get real interested in this **ISSCV** dropship from the show. I should point out that the kit in the photo has been worked on by Richard "Pogo" Kilby, that's to say he found the kit did require a lot of work to "accurise" it. The ship is resin and sells for about £48.00 and is 1:72nd scale.

**Killer Kits'** sculptor, Joe Bailey has produced "Ros, the Amiable Alien" which mixes cuddley and ray-guns, £29.00. Killer Kits have also added a 1:1 scale resin bust of "Regan" from The Exorcist to their list (the film was given a movie theatre outing for Halloween so expect to see more Exorcist models) priced at £110.00.

Fans of Superman may be interested in the "Quick Change Superman" produced by **5th Sense**. For those into factual rocketry, **Reheat** continue to expand their line and one of the latest is Yuri Gagarin in ejector seat. This figure is only 120mm high and fantastically detailed.

We'll end this section by looking at Nexus' **Aqua Alien** from Alien Resurrection. Yes, I do know that I have mentioned this kit previously, but it's damn good in my opinion so here is Mick "Killer" Edge's built-up. As you can see, this 1:6 scale figure has the alien swimming and you get everything you see here bar the pans which Mick bought at a doll house shop. This kit actually comes in a tube which is something new and sells for £57.00. The only feature which lets this down is the rear pipes. They lack the detail but overall it is a winner. I do have one of these and think the overall "look" quite makes up for this quibble. Should you be interested in any of the above, then drop a line to: **Frontier Models, Frontier House, 5 The Lowlands, Hailsham, East Sussex, BN27 3AG, England.**

Not over the Pond, but over the border we look at **Stratosphere Models'** new Manga figure, "Battle Angel Alita" sculpted and cast by Stephane Cochin. This is a 1:6th figure, resin with white metal and vac-form plastic body armour. This allows you to construct one of two versions and I for one would love to see this reviewed in MR. Priced at \$75.00 USD, with \$15 for shipping, this could be quite a nice addition to a shelf full of female kits. If interested, an IRC to **Stephane Cochin, 2940 Barclay, #8, Montreal, Quebec, Canada, H35 1J9.**

Chris Pickering, who is no stranger to the UK kit world (he buys for the London branch of Forbidden Planet - shame he does not do the same for the other shops in the chain) and co-produced the UKGK Book, has his own firm now. Entitled, "Dirty Dogs Garage Kits" his first in house kit is a comic book version of the Judge Dredd bad guy, "Mean Machine," sculpted by martin Herrick. This casting is superb, not one mould line! Resin, 1:6 scale it comes as three parts, with base cracked earth and lizard, body, mechanical arm. This limb is really well detailed with scope to add bits of your own, pipes and tubes. Very nice but I should stress that it is a comic book version rather than "life" and some of the figure's detailing does reflect this. I only hope that the standard is continued with other kits and with Mean Machine priced at £50.00 including UK internal postage, one cannot argue at the cost. Want one? Write to: **Dirty Dogs Garage Kits, 100 Fairlop Road,**



London, E11 1BN.

Model maker and MR contributor, Martin J. Bower has produced two more VHS video tapes. The first is his "Bloopers" tape where you can see the biggest fly in space, things on fire which should not be and that while making tapes things do not go according to plan! His second tape is perhaps, in my opinion, his best to date. Fantasy Females and Deadly Weapons 2 continues from where Vol 1 left off, however, Martin spends much more time telling us how the models, sets, effects were produced. For example, the first segment covers a homage to the classic TV show, "Fireball XL5" with a "rail" based takeoff. After the mini-movie, Martin explains the use of perspective, various shots etc in a very down-to-earth fashion. For anyone interested in model making, special effects or who just wants to look at real semi-clothed females rather than resin ones, then this tape just, just could be for you. Contact: **Bowerhouse Video, PO Box 3001, Wareham, Dorset, BH20 4YL.**

I shall end this article with a bit of an exclusive, "Tremors 2" by Dave

"Flash" Trelfer. This resin screamer from the second Tremors film is over six inches long, comes as five parts and yes, you do get the crate detailed base. This was a FTVMC exclusive and is now available to MR readers. The following prices are inclusive of postage but must be made payable to **D. Trelfer** and be in pounds sterling: **UK - £24.00; EU - £26.00; USA (Zone 1) - £28.00.** Contact: **Dave Trelfer, 18 Castle Drive, Whitfield, Dover, Kent, CT16 3EN, United Kingdom.**

That just about covers everything except to add that in the next issue I hope to bring you news of a 1:6 Blade figure, Batman 1:6 cape sweeping out behind him with false broken window so it can be fixed to your ceiling! Should save some shelf space...

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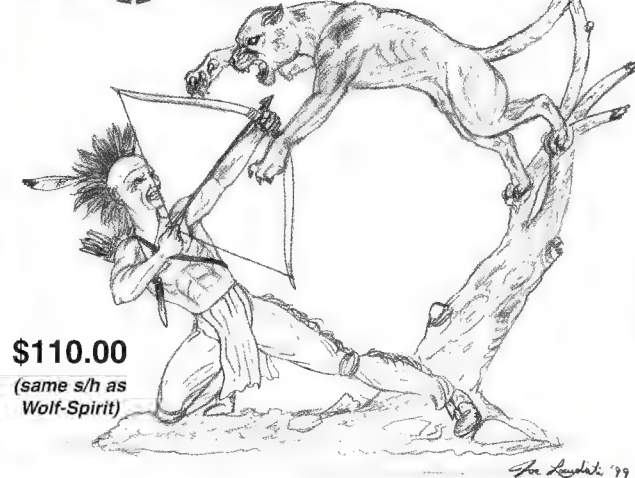
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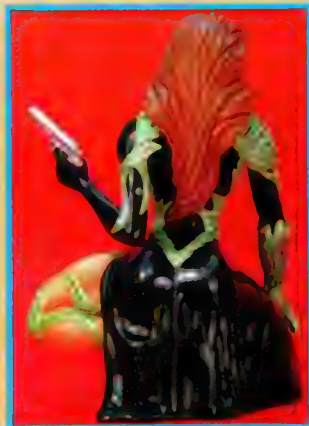
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# It's All Plastic To Me



by Jim Bertges



## POLAR LIGHTS' "ODD RODS" Monster Motoring At Its Finest

Way back a long time ago in the dim, dark ages of the early sixties, two things that were on the minds of young boys were cars and monsters. Of course, that was before they discovered girls, but that's beside the point. Right around 1962 Revell Models began releasing the cool custom car designs of Ed "Big Daddy" Roth as model kits. Kits of the actual cars were quickly followed by Roth's monsters such as Rat Fink, Mother's Worry and Dragnut. A phenomenon was born. Soon, Junior High kids were drawing Ed Roth monsters on their three ring binders and wearing Rat Fink t-shirts. Lindberg Models, spotting a trend, quickly rolled out their Weird-Ohs line of monster car models to great success. Somebody at Aurora must have also noticed the trend and thought, "Hey, we've got the real monsters, why not put them in cars!"

And so, Aurora's line of monster rods or "Odd Rods" was born. Beginning in 1964 Aurora unleashed a veritable fleet of monster rods on the model building public. This clutch of monstrous drivers included Dracula's Dragster, The Mummy's Chariot, Frankenstein's Flivver, Wolf Man's Wagon, King Kong's Thronester and Godzilla's Go Kart. Over the course of two years the popularity of the Aurora monster rods grew and quickly fell along with all the other monster/car combinations. As the phenomenon of the Beatles grew and the world headed into the "Summer of Love", model building was relegated to a much lower position, far behind the pursuit of music and other things. Now, thanks to the fine folks at Polar Lights, the streets are once again unsafe for mere mortal drivers as the Monster Rods take to the asphalt after more than thirty years.

These fine reproductions of the original Aurora kits are back on store shelves in Aurora style long boxes featuring the original Aurora art. So far the Polar Lights line includes The Mummy's Chariot, Frankenstein's Flivver, Wolf Man's Wagon and Kong's Thronester. In this installment, we'll be taking a look at the three most recent releases, the rides for Frankenstein's Monster, Wolf Man and King Kong. Now, I can hear the moaning and whining already, "Those are injection molded plastic, what about all those

seams?" Well, if you'll bear with me, I'll show you two simple methods of overcoming those pesky seams. You'll discover how to make the seams practically invisible on the furry surfaces of those two brutes, Wolf Man and King Kong. But first let's have a look at the kits themselves.

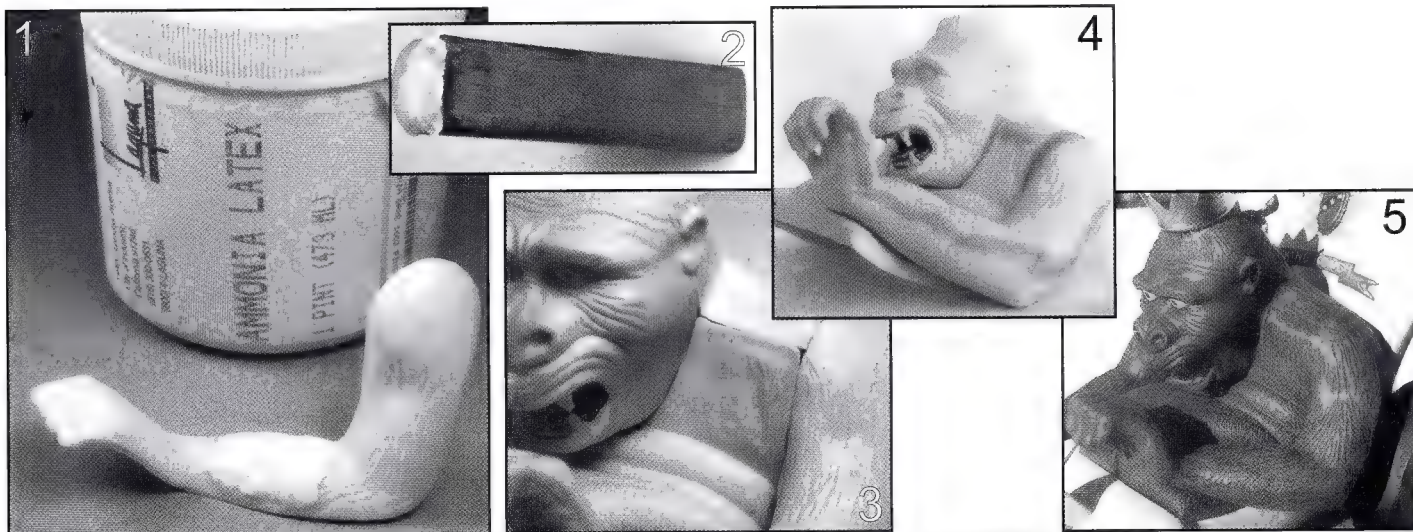
### FRANKENSTEIN'S FLIVVER

First up is the Frankenstein Monster tooling around in is Model T-like hot rod. Like all of these kits, assembly is pretty simple, if you follow the instructions. The only really tricky part is attaching the windshield assembly and the top part of the monster's body to the car itself. The windshield has to lean forward quite a bit to allow the monster's body to fit into its proper spot. Otherwise, the kit goes together in sub-assemblies to facilitate painting. I put together the monster, the engine and the car body and frame separately. I left the wheels off for separate painting as well. Speaking of paint, the one thing that bugs me about these kits is the suggested paint schemes. Personally, I want to paint the cars to look more like cars with chrome parts and black tires.

Following those guidelines, the paint on this one is pretty easy. The car body was sprayed gloss black and the appropriate engine parts were brushed an appropriate chrome silver. The flames shooting out of the exhaust pipes was done with a gloss yellow followed with a gloss red while it was still wet. This gave a flame orange blend with yellow highlights and deep red shadows. The monster himself was done in standard black, gray and green, just the way you'd expect. If it sounds like this is a boring kit to build, it's not; it's a lot of fun. Like most kits, the fun of this one is in the details.

Starting at the front of the car, we've got the Frankenstein headstone for a radiator. It's very nicely done and would look right at home in any graveyard. The front wheels of this rod have the coolest skull spokes that paint up really well in silver with a bit of a black wash. Next are parts you usually can't see because they're obscured by the exhaust pipes, but this monster has little stubby legs that extend out of the car's firewall and press up against the front wheels to act as brakes. He's even wearing his proper monster shoes; they're just teeny. The coach lamp headlights are supported by a lattice of spider webs, very nice. Finally,





**Photo 1:** Liquid Latex applied to Kong's arm to make an impression of the furry texture. **Photo 2:** The latex stamp is glued to the rounded end of a small block of wood. **Photo 3:** Kong assembled, just look at those nasty seams Kong assembled, just look at those nasty seams **Photo 4:** All the seams are covered and texture is applied. **Photo 5:** The finished Kong, where did the seams go?

around the back of the car, dangling from the trunk, supported by a set of skeletal fingers is a genuinely creepy head. It gives just the right grisly touch to finish off the kit.

Now that I think about it, the way the Aurora sculptors twisted and turned these monsters, enlarged some of their heads and shrunk some of their feet and bodies, these kits could qualify as the original super deforms. Unless I'm mistaken these were the first intentionally funny model renditions of these classic monsters.

#### **WOLF MAN'S WAGON**

Of the three kits in this review, this is my favorite. Wolf Man has the coolest car, it looks a bit like a '32 Ford Victoria. Besides, I've got a thing for werewolves. As I've said before, however, a wolf man shouldn't be driving a car, he belongs on a big ol' Harley Hog. Aside from that this is a fun kit. It's fun building the full bodied wolf man, even if he is in a really strange and uncomfortable looking position. This kit is a little trickier to assemble than the Frankenstein, though. You really have to pay attention to the instructions.

Once again the kit goes together in sub-assemblies, but because the engine is enclosed in the body, it calls for some intricate masking. My first step was to assemble and paint the engine, that was easy. Then I painted all the car's body parts before I put them together. This way the interior of the body was already painted when I put the engine inside. One odd bit about the body, the upper cross member above the windshield was bent and had to be supported by the air scoop on the engine. Once I had all the body parts together (don't forget to scrape all the paint off the mating surfaces), I filled and sanded the seams between the body halves. This is the point where I had to

mask off the engine which was inside the body. I resprayed the body to hide the filler putty and carefully removed the masking tape from the engine. I had to touch up a couple of spots on the engine, but that was negligible. The wheels and other accessories of the car were painted separately and assembled to the body, but the gearshift and steering wheel were left off until Wolfie took his place. The most fun was painting the Wolf Man himself.

Assembly of the figure was simple and, as promised, I'll explain all about filling in those seams in just a little bit. After he was all together, the Wolf Man got a base coat of Krylon dark brown. The deepest indentations and creases on his body, around the muscles and under the arms and such were painted flat black. This gives some good shading that shows through after the extensive drybrushing required for this furry fellow. The drybrushing used four different shades of brown ranging from burnt Umber to tan. Just to keep things straight, the following steps apply just to the furry areas, not the pants. First the body gets an over all dry brushing of the darkest shade of brown. Then, moving up to the next lighter shade, I concentrated on drybrushing the wide, flat and raised areas of the body. The next drybrushing, with an even lighter shade went on just the highest areas. Finally, tan was lightly brushed into selected areas, above the eye brows, on the collar bone, the ears and across the fingers and toes. I used Testor's flat rubber to pick out the nose, nails and eyebrows. The pants got the blue jean treatment and Wolfie was just about done. Green eyes and white teeth finished off the figure and he was ready to take his place in the driver's seat.

Once the Wolf Man was in place, it was time to put the gear shift and steering wheel in. The shifter fit perfectly, but I had

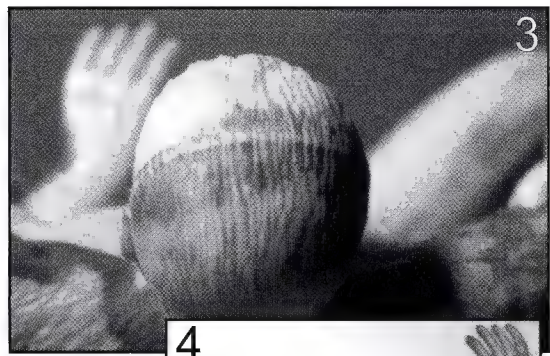
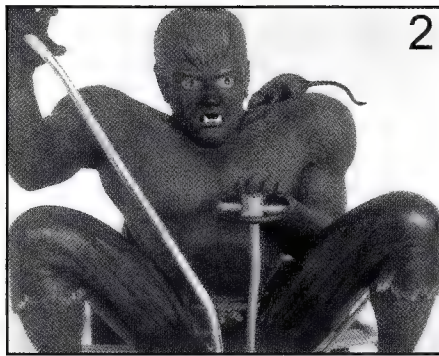
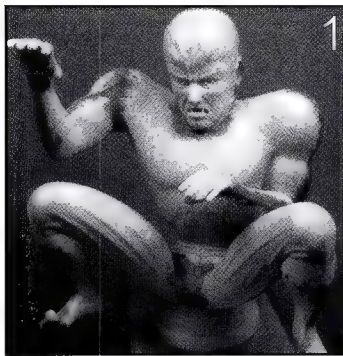
to extend the shaft of the steering wheel about a half an inch so it would fit properly into his hand. This kit doesn't have all the cool, grisly details the Frankenstein kit has, but it really doesn't need them. There is an overabundance of Aurora rats in this kit. Five of the little vermin adorn various areas of the kit, including one that perches of Wolfie's shoulder. I would have left them off, but since they're part of the kit, I thought you should see them. The rear of the kit does sport a license plate where you can create your own personalized plate for ol' Wolfie. Mine says "Arooo".

#### **KING KONG'S THRONESTER**

As is befitting a big monster like King Kong, this is a big kit; it measures nine inches from eyeball headlight to rear end spider web. This kit must depict Kong in his later years after he put on some weight. He's so tightly squeezed into the tub of his royal rod that rolls of furry fat bulge out. This is also one of the most elusive kits in the original series. The other, of course, being Godzilla's Go-Kart. They were both released at the tail end of the monster rods' popularity and suffered from poor sales, which is why the original kits are so hard to find today.

Now that you can get your hands on this kit without spending over \$3000, you'll have a great time with it. In the wacky detail department, this kit falls between the Frankenstein and Wolf Man rods. It has it's weird little touches like a huge spider web adorning the rear end, spiky crown hubcaps, a headlight that's really a crowned eyeball and two strange, snarling cat heads that attach to the sides of the throne. However, the main attraction of this kit is Kong himself. From the top of his crowned head to the tips of his massive fingers, Kong is fun to build and paint. There are a number of seams to deal with,





**Photo 1:** The Wolf Man with all his seams filled with a 50/50 mixture of Squadron Green Putty and Lacquer Thinner. **Photo 2:** The finished, painted Wolf Man with no visible seam lines. **Photo 3:** Close-up of the Wolf Man's head with fur detail etched in with the jeweler's file. **Photo 4:** Wolf Man's head, painted, the seam lines have disappeared.

but we'll be getting to that in just a minute. First let's look at the Thronester.

Following the instructions will allow you to assemble the car quickly and easily since there aren't any tricky parts involved. I did make a couple of minor modifications, though. I added a piece of sheet styrene to the back of the steering wheel support because I didn't like the way it looked open. I also replaced the kit steering wheel with one from my spare parts bin. The original steering wheel is nothing more than a plastic disc, so I replaced it with one that had a little more detail. One of my favorite parts of this kit is the way the teeny little steering wheel fits perfectly into Kong's huge hand and looks as though he's gripping it very delicately. Once again I chose to paint most of the car to look like a car. I skipped the suggested blue wheels for black ones and chose gold for the crown like hubcaps. However, I did use a pale banana yellow for the main body of the car, just like it shows on the box, it made sense. Painting Kong himself was quite similar to painting the Wolf Man, except that Kong started off with a base coat of black. He was then drybrushed with three different shades of brown, working up from darkest to lightest. His mouth, which is a separate part must be painted and glued inside his head before assembly of the rest of his body. This means that you must mask off the mouth while painting the body. Once the masking is removed, it's easy to touch up any missed spots. All in all, it's a pretty easy kit to build and paint, but the final result looks great and you'll have a good time doing it.

### **FIXING THOSE SEAMS**

OK, as I promised, we're now going to explore a couple of easy ways to take care of the seams in an injection molded plastic kit. We've got two methods to look at and they're both quite efficient even on surfaces that have tons of texture, like the furry bodies of the Wolf Man and King Kong. We won't be using any exotic materials or hard to find items so these methods should be accessible to just about any modeler.


First is a method I've described before. It uses Squadron Green Putty and lacquer thinner (of course, you can use the tube putty of your choice, but be sure you can thin it to a white glue like consistency). Make a mixture of about 50% putty and 50% lacquer thinner, mixing it until it's smooth. Use an old paintbrush to paint the putty mixture on to the seam you're filling. You can use clear lacquer thinner to brush any putty mixture away from details you don't want to fill. Concentrate on filling in any gaps and building up any uneven areas. Once the putty has dried, you can go back and lightly sand down any areas where the seams still look uneven. Now you're ready to replace the lost texture. This method works best on furry textures like the Wolf Man, although it can be adapted for scaly dinosaur or demon skin. Using the edge of a jeweler's file or the back side (not the sharp side) of a #11 hobby blade, etch the missing fur back in. Once you're satisfied with the restored texture, prime and inspect the area to see

if you need to perform any further surgery. Once your kit is painted, you'll practically forget there were any seams to begin with.

The second method was inspired by Dave Daines in the pages of Drone magazine. He mentioned using a texture stamp to replace lost detail, so I have expanded on the idea. Actually texture stamps have been used for years by both sculptors and make-up artists. The same methods they use to add realistic detail to sculptures and make-ups can be adapted to cover seam lines and fix up lost detail on model kits.

The first thing you'll need is liquid latex. This is available at crafts and art supply stores and can be found under the brand names Mold Builder and Liquitex. This is also the same stuff that is used to mask off areas for air brushing. Next, select an area of the model's surface that has the texture you'd like to duplicate and brush on several layers of the latex. You'll want to use a disposable brush or do what I do, coat the bristles of your brush with liquid dish soap (don't wash it off), then rinse it off with water immediately after you've finished applying the latex. After you've built up three or four layers of latex and it has dried thoroughly, put a little talcum powder on it before you peel it off the kit part. This will prevent the latex from sticking to itself.

Now you've got a piece of latex rubber that has a reverse impression of your model's detail on it, just like a mold. You can use the loose piece of latex for your stamp, but that might prove a bit hard to handle. I rounded off the tip of a three inch wooden block and super glued the latex to the rounded end. This gives support to your stamp and the rounded surface allows you to "roll" the texture on to your model. The putty you'll need for this operation is a two part epoxy putty. My favorite is Magic Sculp which has a good working consistency and a long set up time that allows you to work with it and get it right. Mix up your epoxy putty and roll it into thin "snakes". Place the snakes along the seam lines you're filling and smooth them down as much as possible. When you're working with epoxy putty, keep your fingers and tools moist to prevent sticking. After you've smoothed out the putty, it's time to get out your stamp. Moisten the stamp lightly and roll the stamp over the putty with a back-to-front motion to spread the texture completely over the putty. Continue working this way all along the seam until you're satisfied with the look of your texture. Once the putty has set up and you've primed the model, you'll find your seams have disappeared.

There you go, two easy methods to make those ugly seam lines on styrene kits go away. I don't want to hear you complaining any more about how hard it is to build injection molded kits. You have the tools and the knowledge to make any styrene kit look just as good as a resin or vinyl offering. Now get out there and have some fun building something. I'll be back. 





with Steve Goodrich

Aerosmith Rocks, the combined talents of David Grant, John Patterson, John F. Knapp and Howard Entel make up this kit. (Not to mention a whole lot of ranting and raving by John Apgar I imagine...genius was never a servant of sanity!).

I count 23 resin pieces that go into the construction of this kit, "go into" being the operative phrase when one is discussing Posthumous kits. There are also metal, fabric, wire, and various other non-resin parts that make up this one.

I'm supposed to talk about problems with kits as well as the good points. My biggest problem was that I had Tyler painted and then heard this jump suit he's wearing is supposed to be see through. So I went back and re-did it as such. I HATED the look so went for the solid black look of the cover art...black with gold designs. Much better even though it took forever to do twice.

The build up is pretty involved but thanks to over the edge yet easy to understand instructions, it makes the job a snap. There is really no sense in beating a dead horse, the instructions are there and it be just plain dumb of me to try to improve on them herein...no sense in tampering with perfection!

Painting, on the other hand, will try the patience of most modelers if they try doing each individual gold bit on Tyler's costume. Just take it slow and steady. Do three or four gold prints, then go to another part of the kit to work on for a while.

As with painting, difficulty and time spent are by no means the same thing when stringing the guitar, addressing the cloth streamers, doing the wires etc..It is all quite easy work but it just involves making up your mind not to rush or become impatient.

This kit is \$125.00 plus \$10.00 S.&H.. It certainly is a bar-

# In the Arena

I admit it! I'm in no way, shape or form a fan of super deformed and caricature kits. So, while this one is not my personal cup of tea, I am impressed over how much others like it.

This piece by Posthumous Prod. depicts Steve Tyler and Joe Perry, "The Toxic Twins" of super group Aerosmith. Sculpted as the caricature art work from the album;

gain of

a price considering all the resin involved. Normally you could expect to pay that much for a kit of one 1/6 scale figure. This one contains both figures for one money!

If you like what you see here, believe it, you can't go wrong going for this one! Another fine job by Posthumous! Contact them at: **Posthumous Productions, 88 Oakdale Rd, Chester, NJ 07930. Checks or money orders made payable to John Apgar.**

One of the latest entries into the world of garage kits from Australia's **Cast from the Dungeon** is a life sized piece titled "Skull Candle Holder & Goblet."

This piece has minimal seamlines to clean off and there were only three small air bubbles to be filled. Other minor imperfections in surface detail can be easily overlooked as they tend to add character to the bones and pedestal of this piece.



There are four pieces that make up this one: pedestal, skeletal hand, skull and skull top. The skull is held in the hand which has an unusually fine fit for something of such a delicate nature.

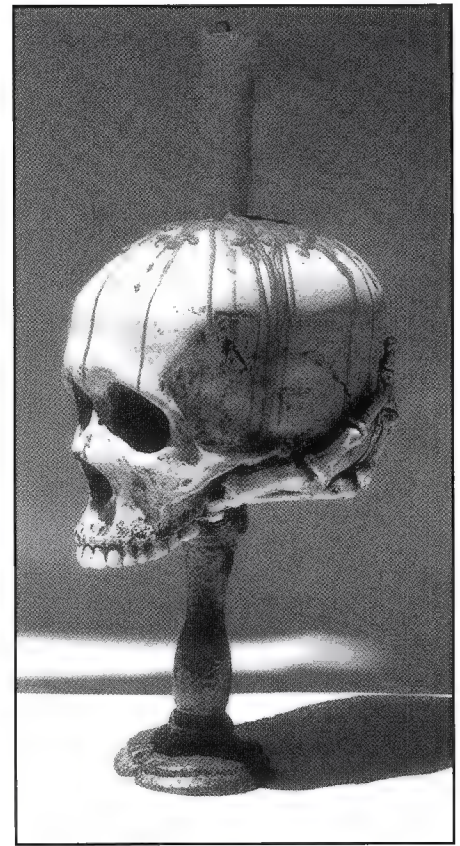
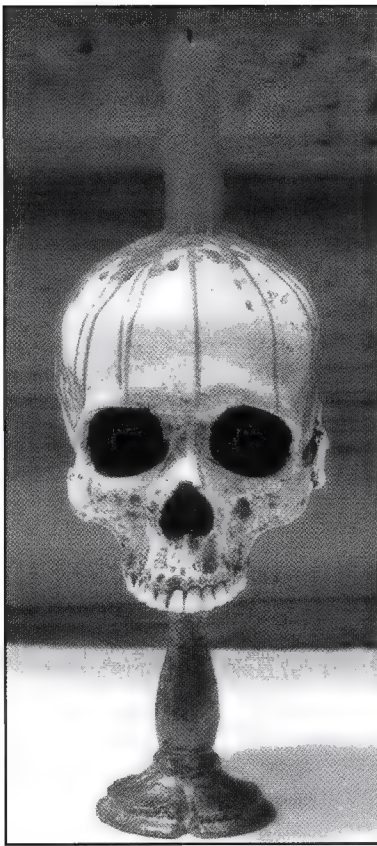
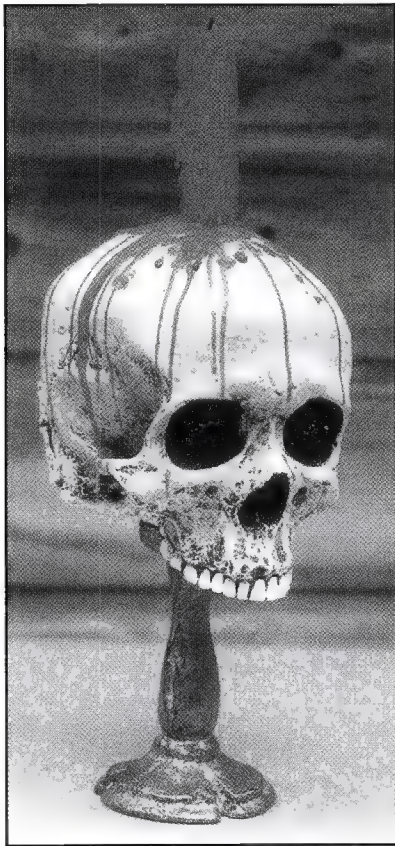
To build this kit, I suggest tacking the hand to pedestal then skull in hand with super glue. Then, drill a 3" hole directly down through the inside of the skull; through hand and into handle. Next, ream out an area around top of hole and screw a 2fi" drywall screw down into the hole. The reamed out spot will serve to countersink the head of the screw and you can just quickly putty over it. This will render a tighter, firmer holding construction than messing around with pinning methods.

At this stage, one may finish this piece as a goblet. Not recommended! No amount of acrylic spray nor resin coatings on the interior will serve as being food safe. Sugars, salts and acids in everything from

tomato juice to candy to vodka will break down the plastics involved in paints and resins, and, as a goblet, who wouldn't be tempted to actually use it?!

The candleholder idea is much better, I think. In this, we glue on the skull top. I had to dremel out the female part of the edge joint to obtain a proper fit. Once glued in place, there is still a mismatched seam. As we have to fill the line with putty anyway, use a dremel sander to shape the joint better when you take the putty down.





Painting is a snap on this one and shouldn't even take a full day. I chose to do the whole piece in a matte black primer and work out an off-white ivory from the bones leaving black in the deepest recesses. By drybrushing, it takes several coats of ivory, but you can actually control the color more to do what you desire in how aged you want the skull. The teeth should, of course, be white or yellowed down near boneline white and glossed finish.

While any number of methods may apply to the pedestal; stone, pewter, etc. I chose drybrushing with metallic bronze and then a wash of turquoise to add that



aged patina.

When you add the candle, you at first, have to direct the drips by tilting the piece as wax drips. From that point on, with drips established, I'd suggest using dripless candles. A note here: never let a candle burn within two inches of the skull surface. Remove it and replace with a new one at this point as the heat build-up may melt or ignite the resin. While not practical unless used safely, this kit is pretty nifty!

The sculpting is very lifelike and casting is good. The one-to-one scale makes this, finished properly, look like an actual skull and skeletal hand.

I can see this as a coffee table "must have" by the Goth culture! Granted, not for everyone, but pretty incredible for those who desire strangeola as a style of home decor.

This kit is \$130.00 (\$38.00 of which is airmail cost for same week delivery.) Payable in International Money Order made out to Grant Biffin at: **Cast from the Dungeon, 74 Queen Street, St. Narellan 2567, NSW Australia.** (MR)

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## ~Calendar of Events~



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### • **Chiller Theatre:**

You've heard of this mega-event. Multiple times a year. Catch it this coming **May 21, 22, 23 - Meadowlands Plaza, East Rutherford, NJ.** The walking zombies, model kits, scream queens, contests, film screenings, autograph sessions and everything else you've come to know and love will all be on hand! Call the **Chiller Hotline** at **201.457.1991** for updated show information and guest line-up.

### • **Chuck Yeager/IPMS '99:**

Annual Scale Model Contest & Show, Saturday, April 10, 1999 from 10:00 to 5:00 at Mercy Baptist Church, Pennsylvania Ave. Weirton, West Virginia. Contact: Chuck Wright at 304.527.3460 or John Teresh (304.748.5201).

### • **History in Your Hand:**

1999 IPMS Region 4 Scale Model Exposition & Contest, **March 26-27, Sheraton Inn Pittsburgh North, 910 Sheraton Drive, Mars, PA 16046.** Tel: 412.776.6900. <http://trfn.clpgh.org/tripms/clubnews.html>. For more information, contact: IPMS Three Rivers, Tim Swisher, 350 Haugh Dr., Pittsburgh, PA 15237. Tel: 412.367.8690. <tswis88665@aol.com>. IPMS SVASM, Tim Reeher, 4131 Wynwood Dr., Sharpsville, PA 16150. Tel: 724.962.2876. <timrace@infone.net>. **Vendor Info:** Chuck King, 4164 Valleyvue Dr Ext., Gibsonia, PA 15044. Tel: 724.443.5767, <smking@nauticom.net>.

### • **IPMS Nationals**

**July 21 - 25, 1999, Orlando, Florida.** Held at the beautiful Caribe Royale Convention Center. Contact information: Rolando Gutierrez @ 305.827.2666. IPMS Florida, PO Box 362161, Melbourne, FL 32936-2161. [www.ipmsnats99.com](http://www.ipmsnats99.com)

### • **Mad Model Party:**

**July 17 & 18, 1999, Pasadena, CA.** Bigger showroom, Bigger Theatre, Bigger Model Contest & Prizes, More Dealers, More Guests, More Industry Sponsors and a Toy Show on Sunday to Boot! Saturday 10 - 6 & Sunday 10 - 5. Monsters & Motion and 20th Century Productions have teamed up to bring back the Premiere Int'l Figure Collectible Show for your enjoyment. Dealer Info & Advance Ticket Sales: Mike Stannard, PO Box 2037, San Bernardino, CA 92406. Tel/Fax: 909.880.8558. e-mail: [toyific@primenet.com](mailto:toyific@primenet.com). Model Contest Info: Terry Fitton, Monsters in Motion, 330-H E. Orangethorpe Ave., Placentia, CA 92870. Tel: 714.557.8863. Fax: 714.577.8865.

### • **MasterCon:**

**Sept. 2, 3, 4, & 5, 1999, St. Louis, MO.** Contact VLS for more information: The VLS Corp, 811 Lone Star Drive, O'Fallon, MO 63366. Tel: 314-281-5700. Fax: 314-281-5750. • <http://www.vls-vp.com>

### • **ModelMania '99:**

IPMS Houston's ModelMania '99 show, **Saturday, March 27, 1999, Humble Civic Center, 8233 Will Clayton Parkway, Humble, TX 77338.** Contact: Jon Baker at 281.398.3645 (tel), 281.398.0103 (fax), e-mail: [hless@hic.net](mailto:hless@hic.net). <http://web-hou.iapc.net/~smh>. Show will include 60 model categories. For flyer, send SASE to: 1542 Park Briar Dr., Katy, TX 77450.

### • **The Model Show:**

**April 16 - 18 at Star Fest '99 Holiday Inn DIA, Denver, CO.** For Star Fest info: <[www.starland.com](http://www.starland.com)>. Starland, PO Box 24995, Denver, CO 80224. Tel: 303-757-5850. For Model Show info: Vern Clark <[vcclark@denver.inf.net](mailto:vcclark@denver.inf.net)>. Tel: 303-422-7757.

### • **Phantom Figure Kit Festival:**

**March 13, 1999 at Days Inn - Allentown, PA.** Sponsored in part by AFM. Seminar Guests include: Sculptor, John Dennett, David Fisher and others. For dealer and show information, contact: Bob Maxwell, Tel: 978.988.9356. Hotel: 610.395.3731 (Ask for Phantom show rate).

### • **Run Amuk in '99:**

On September 11, 1999, 8807 Kingston Pike, Knoxville, TN from 9:00 to 4:00. Admission: \$2.00. Contact: Kenneth King (423.691.1846), 2803 Dee Peppers Dr, Knoxville, TN 37931. [CMKING@icx.net](mailto:CMKING@icx.net).

### • **SCAHMS:**

Southern California Area Historical Miniature Society's 15th Annual California Show, **Saturday, March 27th and Sunday March 28th, 1998, Doubletree Hotel, Costa Mesa, CA.** Hotel is located just 5 minutes from John Wayne Airport. For more information, please contact: Vendor Coordinator, Jim Sullivan, 9801 La Cresta Circle, Huntington Beach, CA 92646. Tel: 714.968.5082.

### • **WonderFest™:**

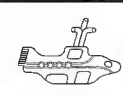
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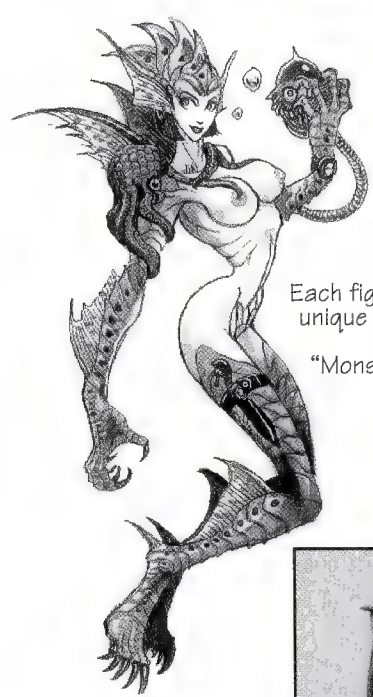
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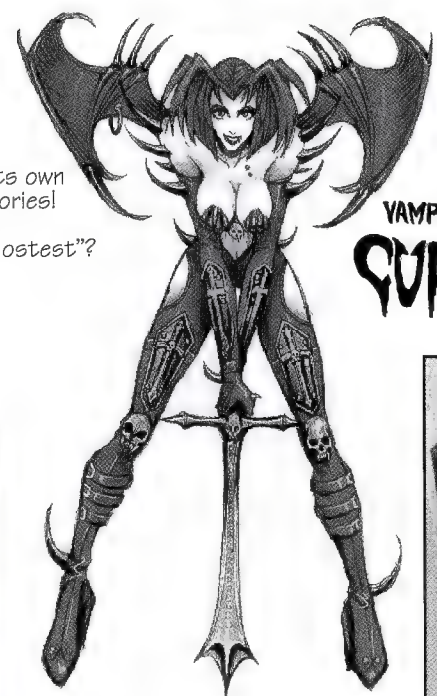


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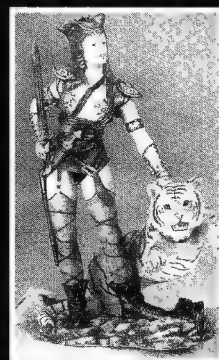
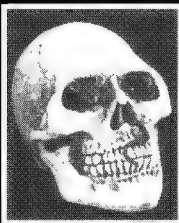
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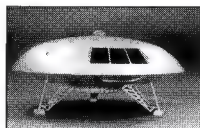
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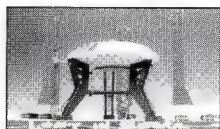
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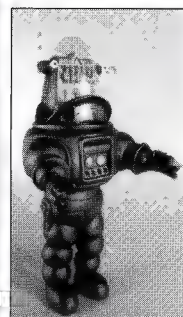
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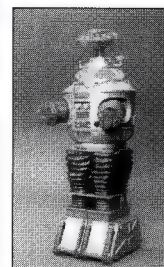
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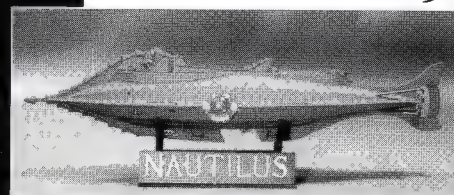


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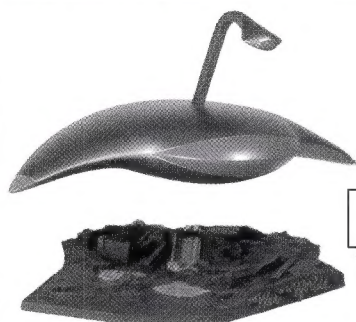
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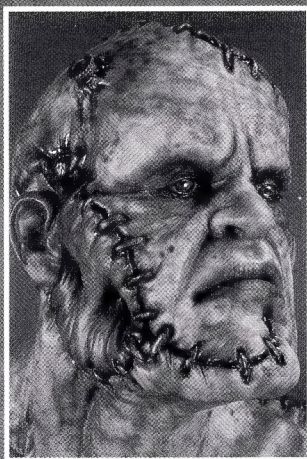
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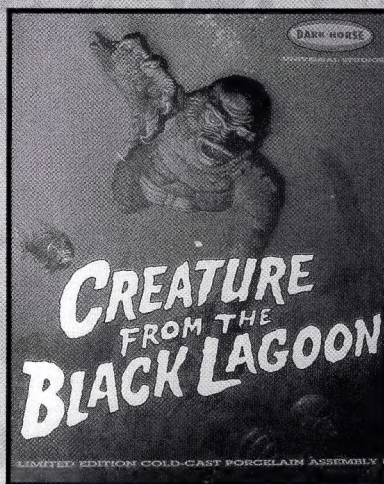
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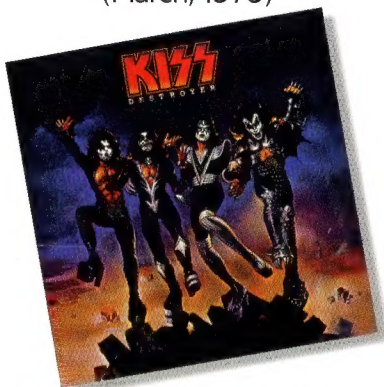
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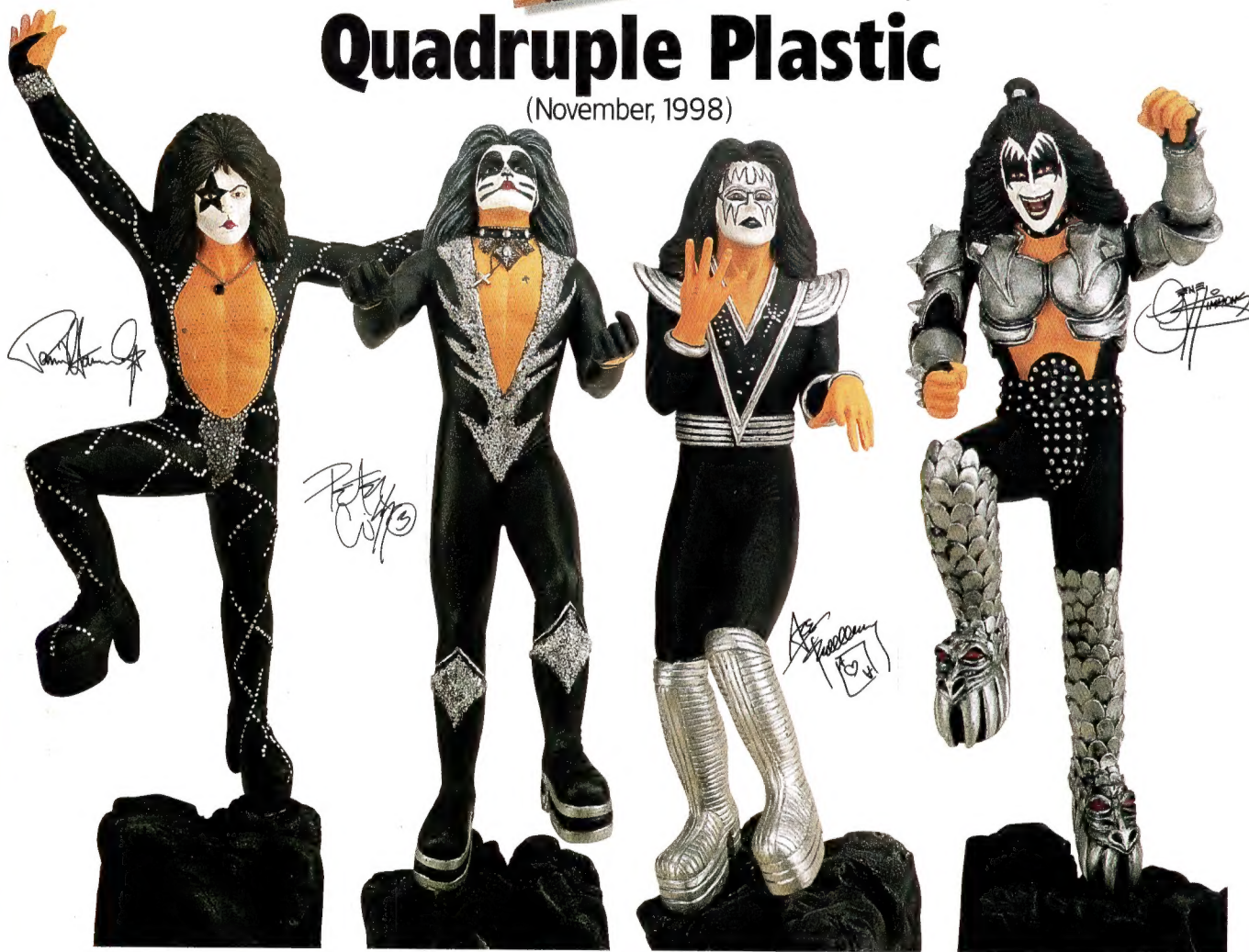
# Triple Platinum

(March, 1976)



# Quadruple Plastic

(November, 1998)



KISS ... the name means Rock and Roll. And no album was awaited with greater anticipation than *Destroyer*. *Destroyer* gave KISS fans the ultimate good time, from the smash ballad *Beth* to the instant rock classics, *God of Thunder*, *Detroit Rock City* and *Shout it Out Loud*. Polar Lights makes these high quality styrene

plastic model kits so that you can build your own tribute to the band. These 10" models have all the exacting details, right down to the tattoos and jewelry. The special Hobby Shop version comes with an exclusive background diorama sized to the original album cover. Also, look for a limited edition kit, molded in black and white, available only at Toys "Я" Us®.



KISS Destroyer models shown are assembled and painted by a professional model maker.  
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1-800-MANTIS-8



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